

Summer 2014

Dreams, hallucinations, moving statues, and Ekphrasis in Ludwig Tieck's visual writings

Joseph D. Rockelmann
Purdue University

Follow this and additional works at: https://docs.lib.purdue.edu/open_access_dissertations



Part of the [German Literature Commons](#)

Recommended Citation

Rockelmann, Joseph D., "Dreams, hallucinations, moving statues, and Ekphrasis in Ludwig Tieck's visual writings" (2014). *Open Access Dissertations*. 353.
https://docs.lib.purdue.edu/open_access_dissertations/353

This document has been made available through Purdue e-Pubs, a service of the Purdue University Libraries. Please contact epubs@purdue.edu for additional information.

PURDUE UNIVERSITY
GRADUATE SCHOOL
Thesis/Dissertation Acceptance

This is to certify that the thesis/dissertation prepared

By Joseph D. Rockelmann

Entitled

Dreams, Hallucinations, Moving Statues, and Ekphrasis in Ludwig Tieck's Visual Writings

For the degree of Doctor of Philosophy

Is approved by the final examining committee:

Beate Allert

Frederick Burwick

Shaun Hughes

Jennifer William

To the best of my knowledge and as understood by the student in the *Thesis/Dissertation Agreement, Publication Delay, and Certification/Disclaimer (Graduate School Form 32)*, this thesis/dissertation adheres to the provisions of Purdue University's "Policy on Integrity in Research" and the use of copyrighted material.

Approved by Major Professor(s): Beate Allert

Approved by: Madeleine M. Henry

8/18/2014

Head of the Department Graduate Program

Date

DREAMS, HALLUCINATIONS, MOVING STATUES, AND EKPHRASIS IN
LUDWIG TIECK'S VISUAL WRITINGS

A Dissertation

Submitted to the Faculty

of

Purdue University

by

Joseph D. Rockelmann

In Partial Fulfillment of the

Requirements for the Degree

of

Doctor of Philosophy

December 2014

Purdue University

West Lafayette, Indiana

This dissertation is dedicated to my father Joseph V. Rockelmann, who left us on
December 6th, 1995.

ACKNOWLEDGEMENTS

I would never have been able to finish my dissertation without the guidance of my committee members, help from friends, and support from my family and partner.

I would like to express my deepest gratitude to my advisor, Dr. Beate Allert, for her excellent guidance, patience, and belief in me. Because of her I have developed a profound appreciation for German Romanticism and German Studies in general. I cannot thank her enough for what she has done for me within the last four years.

I would like to thank Dr. Shaun Hughes, who patiently corrected my writing and provided me with excellent feedback throughout the writing process.

I would also like to thank Dr. Jennifer William for guiding my research for the past several years and always being available when I had an emergency or thought I could not finish this dissertation.

Special thanks goes to Dr. Frederick Burwick, who was willing to become the fourth member of the committee, despite residing in California. His expertise and feedback will help me tremendously when I start working on turning the dissertation into my first monograph.

I would like to thank Dr. Julien Simone, who as a good friend was always willing to help and give his best suggestions. I will always remember our walks through downtown Indianapolis during which we would brainstorm how I could finish the

dissertation successfully and find a job in academia. No matter when I needed his support, he was there for me.

I would also like to thank my mother, Sylvia Rockelmann, whose continuous financial and emotional support allowed me to earn my PhD. Whenever I doubted myself and wanted to give up she talked sense into me and gave me the strength I needed to continue writing. Also I would like to thank my younger sister Alexandra Rockelmann, who never lost faith in my academic abilities and encouraged me with her sweet and funny pep-talks.

Finally, I would like to thank my partner, Christina Weiler. She continuously motivated me to do my best work and complete this project in the most creative ways and stood by me through the good times and bad.

TABLE OF CONTENTS

	Page
LIST OF FIGURES	vi
ABSTRACT	vii
CHAPTER 1. INTRODUCTION.....	1
CHAPTER 2. ANDREW BECKER’S FOUR LEVELS OF EKPHRASIS IN <i>FRANZ STERNBALD’S WANDERUNGEN</i>	14
CHAPTER 3. DYNAMIC AND STATIC EKPHRASIS IN “DIE GEMÄLDE”	79
CHAPTER 4. PALACES, SCULPTURES, DREAMS AND HALLUCINATIONS IN “DIE FREUNDE” (1797), “DER RUNENBERG” (1804), “DIE ELFEN” (1812), “LIEBESZAUBER” (1812), AND “DAS ALTE BUCH UND DIE REISE IN’S BLAUE HINEIN” (1834)	103
CHAPTER 5. CONCLUSION	187
WORKS CITED	194
VITA	209

LIST OF FIGURES

Figure	Page
Figure 1. Raffael: “Madonna Sistina”	9
Figure 2. Albrecht Dürer: <i>Tanzende Bauern</i>	31
Figure 3. Albrecht Dürer: <i>Hieronymus im Gehäus</i>	39
Figure 4. Albrecht Dürer: <i>Hl. Eustachius</i>	46
Figure 5. Lukas van Leyden: <i>Eulenspiegel</i>	48
Figure 6. Raphael: <i>Venus zeigt dem Armor das Volk</i>	52
Figure 7. Raphael: <i>Die Verklärung Christi</i>	55
Figure 8. Francesco Traini: <i>Die Freuden der Welt</i>	58
Figure 9. Francesco Traini: <i>Die Parabel von den drei Lebenden und den drei Toten</i> (1350).....	60
Figure 10. Corregio: <i>Leda mit dem Schwan</i>	65
Figure 11. Michelangelo: <i>Das Jüngste Gericht</i>	69

ABSTRACT

Rockelmann, Joseph D. Ph.D., Purdue University, December 2014. Dreams, Hallucinations, Moving Statues, and Ekphrasis in Ludwig Tieck's Visual Writings. Major Professor: Beate Allert.

When reading Ludwig Tieck's texts the reader becomes aware that dreams, the unconscious, and art play a key role. This study seeks to posit that Ekphrasis and dream interpretation are similar due to both analyzing a visual image and attempting to translate the visual into the verbal in order to gain a better and more complete understanding of it. G.E. Lessing believed that poetry and the visual arts were equal since each art form has its own strengths and when combined they create a complete art form. The artist focuses on portraying a single moment and its beauty so that when it is viewed it overwhelms the senses of the viewers. The poet is unable to achieve the same in words, since the poem is temporal and therefore unable to flood the senses of the viewer at once. However, a poem is superior at another level since it can go beyond the single moment. A poem describes everything that has led up to the single moment depicted on the canvas and what will follow. "The liberty to extend his description over that which preceded and that which followed the single moment represented in the work of art; and the power of showing not only what the artist shows, but also that which the artist must leave to the imagination. Only by means of this liberty and power can the poet again raise himself to equality with the artist" (Lessing, *Laocoön*, trans. McCormick, 99).

I will show on hand of Ludwig Tieck's texts *Franz Sternblads Wanderungen*, "Die Gemälde," "Die Freunde," "Die Elfen," "Der Runenberg," "Liebeszauber," and "Das alte Buch und die Reise ins Blaue hinein" that Ekphrasis and dream interpretations are essential for gaining a more comprehensive understanding of the visual and dream image, and that by doing so, it will result in new readings of and insights into Tieck's texts. Furthermore, this study will demonstrate that Tieck made major contributions to Ekphrasis studies by integrating notional, dynamic, and static prose Ekphrasis into his fictional works and thus should play a more important role in the current Ekphrasis debate.

CHAPTER 1. INTRODUCTION

The current study investigates how eighteenth and early nineteenth century dream theory, approaches to cognition, and Ekphrasis studies can be linked for the first time, leading to new interpretations of Ludwig Tieck's narratives. His protagonists in "Die Freunde" (1797), *Franz Sternbalds Wanderungen* (1798), "Der Runenberg" (1804), "Die Elfen" (1812), "Liebeszauber" (1812), "Die Gemälde" (1821), and "Das alte Buch und die Reise ins Blaue hinein" (1834) are described as experiencing hallucinations and dreams in which they perceive either statues, pictures, or mental images to come alive, thus experiencing the Pygmalion syndrome. Alternatively, they may experience the opposite effect of seeing humans turning into visual artifacts. These effects in the context of Ekphrasis studies have never been recognized so far and it is the purpose of this dissertation to show how Tieck Studies contribute in substantial and innovative ways to Ekphrasis scholarship.

From this scenario numerous research questions arise, not only for the characters described, whose mental states are being visually represented similar, but also for the reader in terms of visualizing images as figures of Ekphrasis (verbal representation of visual representation) to be understood in the context of the famous shield descriptions of Achilles in Homer's *Iliad* or in terms of the classical figures in Lessing's *Laokoon*. These figures of ekphrasis embody aspects of a long theoretical debate on such transfers or the

attempted translation from images to texts. I plan to illustrate how the evolution of dream theory does not begin with Sigmund Freud but actually has its origins much earlier in German Romanticism, its literature, and its implicit theories from which Freud as the founder of psychoanalysis later drew upon for his basic materials in formulating his famous psychoanalytical approach to dreams. The sources that we find in Tieck are of utmost importance and they are also in dialogue with such early theorists as Carl Gustav Carus¹ and Heinrich Schubert (1780-1860), who already during Tieck's lifetime realized that the unconscious and dreams could reveal (or conceal) information about an individual but that such messages are coded. Carus claims in his book *Psyche: Zur Entwicklungsgeschichte der Seele* that "der Schlüssel zur Erkenntnis vom bewussten Seelenleben liegt in der Region des Unbewusstseins."² In order to understand dreams better and in order to shed new light on Tieck's fiction, we can make use of the latest scholarship in Ekphrasis studies and also that of cognitive theorists such as Calvin Hall, who believes that dreams are transparent rather than opaque. I shall try to tap into such a notion in my own approach to Tieck and investigate his use of prose Ekphrasis in order to increase the lucidity of his protagonists' dreams. I shall open up new levels of understanding of his own wrappings of Venus, Otherness, and Self. The study links recent Tieck scholarship with exciting new approaches to cognition and Ekphrasis studies.

¹ Matthew Bell, "Carl Gustav Carus and the Science of the Unconscious," *Thinking the Unconscious: Nineteenth-Century German Thought*, ed. Angus Nicholls and Martin Liebscher (Cambridge: Cambridge University Press, 2010), 156-72 at 156 states: "Carl Gustav Carus (1789-1869), has a strong claim to be considered the first proper theorist of the unconscious."

² Carl Gustav Carus, *Psyche: Zur Entwicklungsgeschichte der Seele* (Pforzheim: Flammer und Hoffmann, 1846), 1.

"The key to the insight of the consciousness lies in the region of the unconscious." (Translation mine)

The protagonists' hallucinations display the difficulty the individuals in the narratives have in differentiating between reality and the dream state. Oftentimes the dreams foreshadow the protagonist's fate and/or future. The majority of literary criticism regarding Tieck has analyzed the importance of the dream and unconscious. However, the scholarship on Tieck and dreams has neglected how he has made use of Ekphrasis in his fairy tales, such as "Der Runenberg" and "Die Freunde," when describing the statues the protagonist sees in his dreams or hallucinations. Furthermore, none of the scholarship has looked into how a cognitive approach to Tieck's texts would change the readers' understanding. Rather, Tieck scholars have stayed within the boundaries of a traditional psychoanalytical reading.

Tieck makes use of Ekphrasis, dreams and hallucinations in his literary texts because he was aware that if he wanted his readership to have a real appreciation for the statues and paintings in his texts, he had to describe them in such detail that the visual image would become mentally visible for the reader. "Whereas the natural signs of pictures or paintings are immediately perceived, words must first arouse the ideas of which they are the arbitrary signs. Only then can the ideas be assembled in the imagination where they form the pictures (*tableaux*) that move us and the paintings (*peintures*) that interest us" (Burwick 222). Once the writer has achieved this, the reader will be able to identify with the enchantment of the protagonists when they come upon these beautiful Venus statues. Tieck experimented with writing an ekphrastic text on the *Madonna Sistina* (c. 1514) by Raphael (1483-1520) after he had viewed it in the *Gemäldegalerie* in Dresden, something which has been largely ignored by Tieck scholars. C.L. Bernays published a translation of it entitled "Ludwig Tieck on Raphael's Madonna

Sistina” in 1873.³ Bernays translates what Tieck had written about the painting after having viewed it for the first time in Dresden.⁴ According to Stephen Cheeke, Ekphrasis is the verbal representation of visual representation.⁵ Based on this definition Tieck’s text falls into the category of Ekphrasis. In addition to examining how Tieck turned Ekphrasis into a literary tool, I will also compare and contrast dream theories in *Psyche: Zur Entwicklungsgeschichte der Seele* by Carl Gustav Carus, *Die Symbolik des Traumes* by Heinrich Schubert⁶, and *The Meanings of Dreams* by Calvin Hall⁷ to show the evolution in dream theory and how it changes the reader’s understanding of literary texts.

In order to have a true appreciation for what Ludwig Tieck is doing in his literary texts the reader needs to be familiar with the history of Ekphrasis and Lessing’s groundbreaking text *Laokoon*. The questions I will discuss are: 1. Is it possible to translate the visual arts into the verbal arts? 2. Do ekphrastic texts help our understanding or do they diminish the potency of the visual?

I would like to start off with stating that in an ideal world “one art [would] not attempt what another can do better.”⁸ Scholars and authors are well aware of the sheer impossibility of translating the visual arts into the verbal arts. Yet both continue to do it and know, according to Grant F. Scott that “there is something taboo about moving

³ C. L. Bernays, “Ludwig Tieck on Raphael’s Madonna Sistina,” *The Journal of Speculative Philosophy* 7.4 (1873): 27-30.

⁴ Bernays translates without identifying his source a passage from Tieck’s “Eine Sommerreise” [1834], *Schriften* 28 vols. (Berlin: Georg Reimer, 1828-1854), Vol. 23 (1853), *Gesammelte Novellen*, vol. 7, 3-156 at 20-22.

⁵ Stephen Cheeke, *Writing for Art: The Aesthetics of Ekphrasis* (Manchester: Manchester University Press, 2008), 4. As Cheeke indicates in his footnote (10), the definition is taken from James A. W. Heffernan, *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery* (Chicago: University of Chicago Press, 1993), 3.

⁶ Gotthilf Heinrich von Schubert, *Die Symbolik des Traumes* (Heidelberg: L. Schneider, 1968).

⁷ Calvin S. Hall, *The Meaning of Dreams* (New York: McGraw-Hill, 1966).

⁸ Hugh Kenner, *The Pound Era* (Berkeley: University of California Press, 1971), 428.

across media, even as there is something profoundly liberating. When we become ekphrastics we begin to act out what is forbidden and incestuous; we traverse borders with a strange hush, as if being pursued by a brigade of aesthetic police.”⁹ Ekphrasis has developed from being a purely mimetic equation (“Ut pictura poesis”) to an interpretation of and elaboration on the visual image. “And the best poems of paintings are themselves works of art, offering a commentary upon or an interpretation of an artwork in its own right.”¹⁰ This has led to complications since ekphrastic texts have not always enriched the meaning of the visual but also changed or even replaced it. Michel Foucault states in regards to writing on art the following:

It is not that words are imperfect, or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other’s terms: it is in vain that we attempt to show, by use of images, metaphors, or similes, what we are saying; the space where they achieve their splendor is not that deployed by our eyes but that defined by the sequential elements of syntax.¹¹

So do we have to accept the fact that each art has its strengths and therefore it is pointless to try to write on the visual and vice versa? If we were to accept this I believe that the visual arts would be at a loss since the viewers wouldn’t understand the visual composition as well and thus it would not have the impact on them that it can if understood correctly. Cheeke makes a very valid point when he states, “the poem knows something or tells something that had been held back by the silent image” (*Writing for*

⁹ Grant F. Scott, *The Sculpted Word* (Hanover, NH: University Press of New England, 1994), 309.

¹⁰ Cheeke, *Writing for Art*, 3.

¹¹ Michel Foucault, *This is not a Pipe*, trans. and ed. James Harkness (Berkeley: University of California Press, 1983), 10.

Art 6). When discussing Ekphrasis in this study it will be within the framework of James Heffernan's definition, "Ekphrasis is the verbal representation of visual representation" (*Museum of Words* 3) and that of John Hollander, "Poems addressed to silent works of art, questioning them; describing them as they could never describe- but merely present-themselves; speaking for them; making them speak out or speak up."¹² Ekphrasis has become a wide field of scholarship that has been established internationally and across the disciplines of literary and art studies, and it deserves to be brought in contact with Tieck since we can see in his texts how he combines literature with art and Ekphrasis masterfully.

[E]kphrastic writing reimagines the character or the contextual situation of the figures represented in the work, often embedding them within a mythic, historical, or anecdotal narrative larger than that immediately provided by the work itself. The ekphrastic poet describes otherwise invisible pasts and futures for the object, or raises questions about motives, contexts, meanings, and forms of artifice beyond what is merely given in the work, to the point of rendering the work itself almost as fantastic as one that is purely imagined.¹³

The visual image is a building block and starting point for Ekphrasis. It is up to the author to decide which direction the ekphrastic text is going to go in, be it mimesis, critique, narrative or interpretation. Cheeke correctly summarizes Ekphrasis as "an example both of the creative act itself- through the Greek mimesis, imitating, copying- and of the

¹² John Hollander, *The Gazer's Spirit: Poems Speaking to Silent Works of Art* (Chicago: University of Chicago Press, 1995), 130.

¹³ Kenneth Gross, *The Dream of the Moving Statue* (Ithaca: Cornell University Press, 1992), 142.

secondary critical act of commentary, description, revelation” (*Writing for Art* 185).

However, Ekphrasis can pose a threat to the visual image if it is too potent since it “is capable then of reorganizing the visual image so that we can no longer see what was there before it was written” (Cheeke, *Writing for Art* 177). Therefore, the ekphrastic compositions need to make sure they are not imposing their opinion or interpretation on the readers, otherwise one medium replaces the other which defeats the purpose of Ekphrasis, since it is supposed to help us understand the visual image better.

Tieck’s texts make a major contribution to Ekphrasis studies since he applies notional, dynamic, and static Ekphrasis in his texts in such a way that the images come to life. He understands the strengths and limitations of Ekphrasis since he experimented with ekphrastic poetry on his Italy journey in 1804-1806. I believe Tieck’s poems weren’t trying to replace the paintings or buildings but rather were a homage to them, written in order to comment upon them, to show modes of interaction rather than claiming mere description or verbal replacement. Furthermore, they were a way for him to not forget about the paintings and buildings he had seen in Italy. These poems show that he had a thorough understanding of the text/ image relationship and his poems did not overshadow the original. But what sets Tieck apart from other writers during his time is that he integrated ekphrastic texts into his novel *Franz Sternbalds Wanderungen*, his novella “Die Gemälde,” and his *Kunstmärchen*. What is unique about the ekphrastic texts is that there are different types of Ekphrasis being used by Tieck such as static, dynamic, and notional Ekphrasis. The literary character and his interest in the image determine which type of Ekphrasis he applies. “The description of the spatial mode of a visual representation must give way to temporal narrative, ... because the commentary is not

simply about what is in the painting; it is also about what the beholder feels and thinks” (Burwick 235). As we will see in Tieck’s literary texts, the characters will not mention every detail of the painting but rather the aspects of it which they are interested in and intrigued by. Thus, each description will fall into a different category of Ekphrasis, which is determined by the viewer’s interests and emotions.

Tieck’s comments on Raffael’s “Madonna Sistina” in his *Eine Sommerreise* and shows the respect he had for the visual image. Therefore his prose Ekphrasis does not try to outdo the painting but rather comment on the virtuosity of it by closely describing the action taking place in the painting since it can’t do so itself.

Die Vision der drei Heiligen steigt in die Kirche selbst hernieder, sie erscheint über dem Altar, und Maria bewegt sich im Niederschweben mit dem ernsten Kinde in den Armen zugleich vor. Diese doppelte Bewegung erklärt den Flug des Schleiers, sowie das Zurückstreben des blauen Gewandes; der verklärte Papst, im brünstigen Gebet, ist gleich in dieser knieenden Anbetung und Stellung gewesen. Die heilige Barbara stand der Mutter Gottes nahe, doch geblendet von der Majestät und fast erschreckt von den tiefsinnigen Augen des Kindes ist sie so eben in die Knie gesunken und wendet das Antlitz.¹⁴

¹⁴ Tieck, *Eine Sommerreise*, 20-21.

“The vision of the three saints descends into the church. It appears above the altar, and the Virgin, with a serious-looking child in her arms, at the same time moves forward in her descent. This twofold movement explains the floating of the veil and the backward tendency of her blue garment. The transfigured pope, fervently praying, has been from the first in a kneeling position. Santa Barbara stands near the Virgin, blinded, however, by her majesty and almost frightened by the penetrating and thoughtful eyes of the Child. She sinks on her knees and turns away her face.” (Translation from Bernays, “Tieck,” 28.)

Tieck focuses on the details of the painting which the average viewer might overlook. By making the viewer aware of these details, the painting is being contextualized. Now it is no longer just a painting of three saints and Jesus, but rather a depiction of an encounter between these figures and how they initially react to each other. The painting has come to life. Tieck's knowledge of art shines through when he states: "Diese Verbindung der früheren und späteren Bewegung liebte Rafael, fast alle seine Bilder zeigen sie, und keiner hat ihn in dieser Kunst, auf diese Weise wahres Leben, Seele in die Stellungen und Gruppen zu bringen, jemals erreicht."¹⁵



Figure 1. Raffael: "Madonna Sistina"

¹⁵ Tieck, *Eine Sommerreise*, 21.

"Raffael enjoyed this combination of former and later movements; it is found in almost all his pictures, and no one ever reached him in the art of carrying true life and spirit into his positions and groups."
(Translation from Bernays, "Tieck," 28-29.)

Lessing states how important it is that the artist picks the single moment he depicts on the canvas with great caution since this will determine the effect the painting has on its viewers.

Kann der Künstler von der immer veränderlichen Natur nie mehr als einen einzigen Augenblick, und der Maler insbesondere diesen einzigen Augenblick auch nur aus einem einzigen Gesichtspunkte, brauchen; sind aber ihre Werke gemacht, nicht bloß erblickt, sondern betrachtet zu werden, lange und wiederholter Maßen betrachtet zu werden: so ist gewiß, daß jener einzige Augenblick und einzige Gesichtspunkt dieses einzigen Augenblickes, nicht fruchtbar genug gewählet werden kann.¹⁶

Lessing is emphasizing that the single moment is all the viewer is seeing, and if it isn't a fertile moment then the painting first of all will be ignored but also there will be no life beyond the frame. "Dasjenige aber nur allein ist fruchtbar, was der Einbildungskraft freies Spiel läßt" (Lessing, *Laokoon*, FA, 5/2: 32).¹⁷ The painter doesn't have the luxury the poet has, since he only gets to depict one moment and not an entire story. Thus, the one moment needs to elicit a million words when looked at; otherwise it has failed since it didn't stimulate the mind. But if the painting is based on a poet's work, according to

¹⁶ Gotthold Ephraim Lessing, *Laokoon, Werke 1766-1769*, ed. Wilfried Barner, *Werke und Briefe 5/2* (Frankfurt am Main: Deutscher Klassiker Verlag, 1990), 9-206 at 32. (= FA 5/2). "If the artist can never make use of more than a single moment in ever-changing nature, and if the painter in particular can use this moment only with reference to a single vantage point, while the works of both painter and sculptor are created not merely to be given at a glance but contemplated—contemplated repeatedly and at length—then it is evident that this single moment and the point from which it is viewed cannot be chosen with too great a regard for its effect." (Lessing, *Laocoön: An Essay on the Limits of Painting and Poetry*, trans. Edward Allan McCormick [Baltimore: Johns Hopkins UP, 1984], 19).

¹⁷ "But only that which gives free rein to the imagination is effective." (Lessing, *Laocoön*, trans. McCormick, 18).

Lessing, then we have a double translation taking place: first words into visual image and then visual image into words. “Meine Voraussetzung, daß die Künstler dem Dichter nachgeahmet haben, gereicht ihnen nicht zur Verkleinerung. Ihre Weisheit erscheint vielmehr durch diese Nachahmung in dem schönsten Lichte” (Lessing, *Laokoon*, FA. 5/2: 59-60).¹⁸ Lessing believes just because one art is emulating the other doesn’t make one superior, as long as one is not an exact replica of the other, because then the poet or painter didn’t think but allowed himself to be mesmerized by the other art and produced an object thoughtlessly. “Sie folgten dem Dichter, ohne sich in der geringsten Kleinigkeit von ihm verführen zu lassen. Sie hatten ein Vorbild, aber da sie dieses Vorbild aus einer Kunst in die andere hinüber tragen mußten, so fanden sie genug Gelegenheit, selbst zu denken. Und diese ihre eigenen Gedanken, welche sich in den Abweichungen von ihrem Vorbilde zeigen, beweisen, daß sie in ihrer Kunst ebenso groß gewesen sind, als er in der seinigen” (Lessing, *Laokoon*, FA, 5/2: 60).¹⁹ The translation from one medium into another creates a new work of art since new elements are being added to the emulated art object. This is precisely what should happen according to Lessing since the two arts are feeding off each other and inducing an evolution in the arts. One could view the translation from one into the other also as an ongoing debate which leads to new works and insights. The high renaissance, I will claim, is the result of this debate and the reason

¹⁸ “My hypothesis that the artists imitated the poet does not tend to lessen their merit. On the contrary, this imitation shows their wisdom in the most favorable light.” (Lessing, *Laocoön*, trans. McCormick, 40)

¹⁹ “They followed the poet without letting themselves be led astray even in the smallest details. The poets gave them a model, to be sure, but since it had to be translated from one art to another, they found ample opportunity to think for themselves. And the original ideas, which the artists reveal in their deviations from the model prove that they were as great in their art as the poet in his.” (Lessing, *Laocoön*, trans. McCormick, 40)

for why Tieck decided to make it the center of his artist novel *Franz Sternbalds Wanderungen*.²⁰

Lessing states, “Die Malerei kann in ihren coexistierenden Compositionen nur einen einzigen Augenblick der Handlung nutzen, und muß daher den prägnantesten wählen, aus welchem das Vorhergehende und Folgende am begreiflichsten wird” (Lessing, *Laokoon*, FA, 5/2: 117).²¹ Tieck was aware of this and therefore knew that if he incorporated paintings into his novel, the characters would have to react to what they see by expanding on it. This process is inevitable according to Lessing, since paintings create bodies and poetry a plot.²² A fusion of the two is therefore necessary in order to achieve a complete and comprehensible artwork. Lessing believes the one advantage the verbal has over the visual is that it can go beyond the single moment. “Die Freiheit sich sowohl über das Vergangene als über das Folgende des einzigen Augenblickes in dem Kunstwerke auszubreiten, und das Vermögen, sonach uns nicht allein das zu zeigen, was uns der Künstler zeigt, sondern auch das, was uns dieser nur kann erraten lassen” (Lessing, *Laokoon* FA, 5/2: 139).²³ And this is what I will show Ludwig Tieck does in *Franz Sternbalds Wanderungen*, which is noteworthy because he applies Lessing’s concepts

²⁰ Ludwig Tieck, *Franz Sternbalds Wanderungen: Studienausgabe*, ed. Alfred Anger (Stuttgart: Philipp Reclam, 1966).

²¹ “Painting can use only a single moment of an action in its coexisting compositions and must therefore choose the one that is most suggestive and from which the preceding and succeeding actions are most clearly comprehensible.” (Lessing, *Laocoön*, trans. McCormick, 78)

²² “Gegenstände, die neben einander oder deren Teile neben einander existieren, heißen Körper. Folglich sind Körper mit ihren sichtbaren Eigenschaften, die eigentlichen Gegenstände der Malerei. Gegenstände, die auf einander oder deren Teile auf einander folgen, heißen überhaupt Handlungen. Folglich sind Handlungen der eigentliche Gegenstand der Poesie.” (Lessing, *Laokoon*, FA, 5/2: 116)

“Objects or parts of objects which follow one another are called actions. Accordingly, actions are the true subjects of poetry.” (Lessing, *Laocoön*, trans. McCormick, 78)

²³ “The liberty to extend his description over that which preceded and that which followed the single moment represented in the work of art; and the power of showing not only what the artist shows, but also that which the artist must leave to the imagination.” (Lessing, *Laocoön*, trans. McCormick, 99)

from *Laokoon* and creates with this a unique novel, of which the main plot is the interaction between word and image also known as Ekphrasis.

CHAPTER 2. ANDREW BECKER'S FOUR LEVELS OF EKPHRASIS IN *FRANZ STERNBALD'S WANDERUNGEN*

Ludwig Tieck enjoyed and appreciated art, primarily because of Wilhelm Heinrich Wackenroder²⁴ “Zusammen mit Wackenroder ist er der Erfinder der Nürnberg-Romantik, der Dürer-Verehrung und der Kunstreligion der Raffaelisten. Auf Tiecks Spuren werden später die Nazarener wandern. Sein Roman *Franz Sternbalds Wanderungen* (1789) ist das Muster des romantischen Künstlerromans, an dem Novalis und andere Maß nehmen werden.”²⁵ His artist novel *Franz Sternbalds Wanderungen* (1798) was a direct result of his friendship with Wackenroder. Originally they were supposed to write the novel together, but unfortunately Wackenroder had passed away before they were able to start it (Nabbe, “Tieck” 19). It should be mentioned here that “nach dem *Wilhelm Meister* galt der Roman als universelle Dichtungsgattung, in der alles seinen Platz finden konnte: Naturschilderung, unterschiedliche Schauplätze, Verwicklungen und Konflikte, eingestreute Gedichte, dazu Psychologie, Philosophie, Kunsttheorie, dargeboten in Gesprächen und Reflexionen. Mit dem Roman wollte man

²⁴ Hildegard Nabbe, “Ludwig Tieck: Eine Studie zu seinen Späteren Äusserungen über die Bildende Kunst und ihre Randbegriffe” (Diss. University of Toronto, 1974), 19.

²⁵ Rüdiger Safranski, *Romantik: Eine deutsche Affäre* (Munich: Carl Hanser Verlag, 2007), 89-90.

“Together with Wackenroder he is the founder of Nuremberg Romanticism, Dürer admiration, and the art religion of the Raffalians. Later on the Nazarenes will wander in his footsteps. His novel *Franz Sternbalds Wanderungen* is the model for the romantic artist novel, which Novalis and others will emulate.” (Translation mine)

aufs Ganze gehen” (Safranski, *Romantik* 105).²⁶ The novel *Franz Sternbalds Wanderungen* was written as a direct response to J.W. Goethe’s novel *Wilhelm Meisters Lehrjahre* in which it is not art that prevails but the world of business. “Im Wetteifer mit *Wilhelm Meisters Lehrjahre* schrieb Tieck seinen *Franz Sternbald*. Doch anders als dort sollte bei Tieck am Ende nicht die bürgerlich-adlige Welt, sondern das Künstlertum triumphieren. So wollte es der romantische Geist, und deshalb begrüßte man diesen Roman, indes Goethe selbst sich indigniert zeigte” (Safranski, *Romantik* 105).²⁷ *Franz Sternbalds Wanderungen* is of great interest because it is a primary example of how Romantic writers incorporated art and Ekphrasis into their fictional works.

Tieck’s novel is not only an artist novel depicting the developing and maturing of a young artist, however, but also a novel on art itself, making art its central theme and presenting a particular notion of art. Because this concept theory or theory of art is acquired progressively by the protagonist and eventually constitutes his intellectual distinction, it is not unrelated to the events of the novel, but is rather most intimately integrated with them. In this sense, Eichendorff called Tieck’s novel an apotheosis of art.²⁸

²⁶ “... after *Wilhelm Meister* the novel was considered a universal genre of literature, in which everything could find its place: descriptions of nature, different locations, complications and conflicts, integrated poems, in addition psychology, philosophy, art theories, presented in discussions and reflections.” (Translation mine)

²⁷ “In rivalry with *Wilhelm Meisters Lehrjahre* Tieck wrote *Franz Sternbalds Wanderungen*. But in contrast in Tieck not the middle class aristocratic world was to triumph but the world of the artists. That’s the way the romantic mind wanted it, and that’s why one welcomed this novel, whereas Goethe showed himself indignant.” (Translation mine)

²⁸ Ernst Behler, *German Romantic Literary Theory* (Cambridge: Cambridge University Press, 1993), 253.

So far scholars have focused on Tieck's depiction of the artist and what it means to be one.²⁹ However, the ekphrastic texts in *Franz Sternbalds Wanderungen* have been largely ignored up until now. In Brad Prager's book entitled *Aesthetic Vision and German Romanticism*, he discusses image and phantasm but not Ekphrasis.³⁰ Considering that the entire novel revolves around visual images, it is not only necessary but of utmost importance to take a closer look at the selected paintings in the book and Tieck's prose Ekphrasis. When reading the ekphrastic texts carefully one can identify Andrew Becker's four levels of Ekphrasis: I. Res-Ipsae³¹; II. Opus Ipsum (actual work) (*Shield of Achilles* 42); III. Artifex and Ars (artist and art) (*Shield of Achilles* 43); IV. Animadversor (observer) (*Shield of Achilles* 43), highlighting Tieck's deep understanding when describing visual art. This chapter will discuss the different levels of Ekphrasis and what determines which level is used to describe an artwork. The four levels of Ekphrasis are of great interest since Ekphrasis has evolved over the centuries. At first there was only one level or type of Ekphrasis, which was trying to create an exact copy of the original in words (mimesis), but with time it went beyond just being a copy. It became an interpretation of the visual image. One could argue that the level of Ekphrasis Becker

²⁹ The work of three scholars in particular worth mentioning here: 1) Todd Kontje, "Professional Romanticism: Ludwig Tieck's *Franz Sternbalds Wanderungen*," *Monatshefte* 82.4 (1990): 435-51, who analyzes the artist's paradoxical relationship towards society, which is shaped both by alienation and economic dependence; 2) Jeffrey L. Sammons, "Tieck's *Franz Sternbald*: The Loss of Thematic Control," *Studies in Romanticism* 5.1 (1965): 30-43, who voices a harsh critique against Tieck as an author and sees his incompetency as a craftsman mirrored in Franz Sternbald's artistic inability; and 3) Edward Mornin "Art and Alienation in Tieck's *Franz Sternbalds Wanderungen*," *MLN* 94. 3 (1979): 510-23, who "examine[s] how in *Franz Sternbalds Wanderungen* art may lead the artist to a false world-view and moral insensitivity" (511).

³⁰ Brad Prager, *Aesthetic Vision and German Romanticism: Writing Images* (Rochester, NY: Camden House, 2007), demonstrates excellently how "Tieck's own theorization directly confronted the artist's unquenchable desire to grab hold of effervescent phantasms, to capture something ungraspable on the canvas" (51).

³¹ Andrew Sprague Becker, *The Shield of Achilles and the Poetics of Ekphrasis* (Lanham, MD: Rowman and Littlefield, 1995), 42.

refers to as *Res Ipsae* gained popularity because people were interested not in only proving that the visual could be translated into the verbal but also interpreted. The Enlightenment and Kant with his famous slogan: “Habe Mut, dich deines eigenen Verstandes zu bedienen”³² influenced the way people looked at and wrote about art in the 18th century. Each viewer has a different background and education and hence will focus his or her gaze on a different aspect of the painting. The past environments, life experiences, and interests determine the level of Ekphrasis that is to be used when discussing the painting.

Opus Ipsum in contrast to *Res Ipsae* is not interested in interpreting the world being depicted by the painting but rather the window through which the painter sees the world. Therefore, this level of Ekphrasis is going to “focus on the physical medium” (Becker, *Shield of Achilles* 42). The building blocks of the composition are going to be analyzed and discussed since the objective of *Opus Ipsum* is to understand and/or be aware of the “color, shape, texture, arrangement, size, and, at times, material” (Becker, *Shield of Achilles* 43) being used.

Artifex and *Ars Ekphrasis* focus “on the creator and creation of the work of art, and their relation to the medium and the referent” (Becker, *Shield of Achilles* 43). This level attempts to explain the full circle of the creation process. First the artist and the creation are looked at and then the relationship between the medium (painting) and the original (referent). “There are three explicit types of focus on the artifex and ars: direct

³² Immanuel Kant, *Kritik der reinen Vernunft* (Hamburg: Felix Meiner, 1956), 20. “Have the courage to make use of your own mind.” (Translation mine)

mention of the artisan, mention of workmanship or material of the work, and attention to the process of manufacture” (Becker, *Shield of Achilles* 43).

Lastly, the Animadversor Ekphrasis focuses “on the effect of or reaction to the work of visual art” (Burke, *The Sublime and the Beautiful* 43).³³ This level, it could be argued, will influence the way spectators will look at a visual image since the critic’s interpretation is being shared with the audiences of the visual images. Becker points out in his explanation of Animadversor that “this is the reaction of the bard to the images described, which then guides the reaction of the audience” (*Shield of Achilles* 43). The audience being guided is problematic since they will see and feel what they have been told to see and feel. The interaction between the audience and the visual image has been contaminated when the reaction is based on a text rather than the visual image. Therefore, it is important that this type of Ekphrasis is not too overbearing. It should assist the audience in understanding the visual image rather than influencing what they are seeing on the canvas.

Prior to analyzing the levels of Ekphrasis in Tieck’s novel, the roles Albrecht Dürer and Italy play in the novel will be discussed in order to explain their significance, which will lead to a better understanding of the work. Franz Sternbald is a pupil of the great painter Albrecht Dürer (1471-1528),³⁴ who enjoys great recognition and admiration in his hometown Nuremberg and beyond. Dürer has decided that it is time for Sternbald to go on a journey through Italy in order to develop as an artist. Dürer is basing this

³³ Edmund Burke, *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and the Beautiful*, ed. J.T. Boulton (South Bend, IN: Notre Dame University Press, 1968), 43.

³⁴ Tieck was a great admirer of Dürer and therefore wanted to make the public aware of this great German artist, who had been largely forgotten by the 18th century. See Dieter Bänisch, “Zum Dürerbild der literarischen Romantik,” *Marburger Jahrbuch für Kunstwissenschaft* 19 (1974): 259-274 at 260.

decision on his own trips to Italy in 1494 and 1505-1506 from which he greatly benefited as an artist. His stay in Venice in 1505-1506 was one that stimulated him significantly artistically and led him to a very productive period. He painted some of his most well-known paintings (*Das Rosenkranzfest* [*The Feast of the Rose Garlands*], 1506; *Christus unter den Schriftgelehrten* [*Christ among the Doctors*], 1506; *Die Madonna mit dem Zeisig* [*Virgin with the Goldfinch*], 1506; *Porträt einer Venezianerin* [*Portrait of a Venetian Girl*], 1505) in the fifteen months he was there. Dürer wrote: “Here I am a nobleman, at home a nobody.”³⁵ Dürer was content and appreciative of the recognition he received in Venice, which he was at that time still awaiting in his hometown of Nuremberg. “In Dürer’s letters from Venice he touches for the first time on the theme, recurrent and familiar from then on, of the free, untrammelled happiness of life in that Arcadian world. As his fame grew, he became more and more aware of the difference between his life in Venice and his life at home” (Grote, *Albrecht Dürer* 93). Dürer’s experience explains why Tieck, who deeply admired him, picked Italy as Sternbald’s destination. Elisabeth Stopp mentions in her dissertation *The Place of Italy in the Life and Works of Ludwig Tieck* that “he feels that Italy will bring out all that is best in him; it is the artistic home, and Tieck’s novel is the story of his romantic journey to the promised land- that is the gradual attaining of his artistic ideal.”³⁶ In Italy Sternbald could learn and develop as an artist due to the high renaissance having reached its zenith with Michelangelo and Raffael.

³⁵ Ludwig Grote, Ludwig. *Albrecht Dürer: The Taste of our Time* (Cleveland, OH: World, 1965), 93.

³⁶ Elisabeth Stopp, “The Place of Italy in the Life and Works of Ludwig Tieck” (Diss. Girton College, 1938), 31.

Hence the artist's longing for Italy mentioned in Wackenroder's and Tieck's *Herzensergiessungen eines kunstliebenden Klosterbruders* (1796)³⁷ is plausible, due to the "Italiensehnsucht"³⁸ having taken hold of the two young romantics. According to Stopp:

[I]t was the dearest wish of Tieck and Wackenroder to go to Italy, to wander there as they wandered through the medieval towns of Nürnberg and Bamberg on the long walking tours of their student days- tours which call to mind the lives of wandering scholars and artists of the Middle Ages. They actually planned a tour of this kind to Italy but nothing ever came of it. ("Place of Italy," 29)

One anecdote in *Herzensergiessungen* is entitled "Sehnsucht nach Italien" in which it becomes apparent that the narrator is fixated on traveling to Italy. But due to the distance it is questionable if he will ever get there.

Warum liegt es so fern von mir, dass es mein Fuß nicht in einigen Tagereisen erreichen kann? Dass ich dann vor den unsterblichen Werken der großen Künstler niederknien, und ihnen alle meine Bewunderung und Liebe bekenne? Dass ihre Geister es hören, und mich als den getreuesten Schüler bewillkommen? (*Herzensergießungen* 59)³⁹

³⁷ Wackenroder, Wilhelm Heinrich and Ludwig Tieck. *Herzensergiessungen eines kunstliebenden Klosterbruders*, ed. Martin Bollacher (Stuttgart: Reclam, 2006).

³⁸ "Yearning for Italy" (Translation mine)

³⁹ "Why is it so distant that I cannot reach it in a few days on foot? That I might then fall on my knees before the immortal works of the great artists, confessing all my admiration and love? That their spirits might hear me and welcome me, their most faithful disciple?" (Translated by Edward Mornin), *Outpourings of an Art-Loving Friar*, 10.

Ludwig Tieck's artist novel *Franz Sternbalds Wanderungen* intends to not only illuminate the importance of Italy for the young artist but also the financial hardships and internal struggles with which he is confronted. Lastly, he turns his attention to how society does not have a true understanding and appreciation for art since they view it as a *Ware* (commodity), which does not generate great wealth for the "producer" (artist) and hence is valueless. "*Franz Sternbalds Wanderungen* offers a subtle analysis of the economic pressures that continued to affect Romantic artists like himself [Tieck], who insisted on the absolute distinction between their art and their financial concerns" (Kontje, "Professional Romanticism" 437). Tieck makes his readers aware "that the artist is a rare and superior breed of humanity, whose autonomous works of art glorify God and the universe. Philistines, in contrast, concern themselves only with earning money and gaining social prestige" (Kontje, "Professional Romanticism" 435-36). Furthermore, he states that art's purpose is not to increase somebody's standing but to increase their humanity and to depict the diversity and beauty of life. Wackenroder and Tieck believed society's view of art to be sacrilegious since for them "art becomes a substitute religion and the artist its priest and prophet."⁴⁰ Society has turned art into a superficial byproduct, and therefore the profound effect it can have on the viewer is diminished. Wackenroder wrote:

Bildersäle werden betrachtet als Jahrmärkte, wo man neue Waren im Vorübergehen beurteilt, lobt und verachtet; und es sollten Tempel sein, wo man in stiller und schweigender Demut, und in herzerhebender Einsamkeit,

⁴⁰ William J. Lillyman, *Reality's Dark Dream: The Narrative Fiction of Ludwig Tieck* (Berlin: de Gruyter, 1979), 48.

die großen Künstler, als die höchsten unter den Irdischen, bewundern, und mit der langen, unverwandten Betrachtung ihrer Werke, in dem Sonnenglanze der entzückendsten Gedanken und Empfindungen sich erwärmen möchte. (*Herzensergießungen* 72).⁴¹

Throughout the novel it becomes evident how fascinated young Sternbald is by art, thus allowing it to consume him and basing everything he sees and experiences on paintings he has seen or produced. Edward Mornin states that:

[I]t is, of course, natural and proper that an impassioned artist like Franz should be ever on the look-out for suitable material for his paintings, and that, even when he is not at work, he should be painting pictures or assembling parts of a picture in his mind. This is especially true when he is planning a specific work. For Franz as a human being, however, such absorption in art threatens to become harmful, for his interest approaches the pathologically obsessive. (“Art and Alienation” 515)

Nancy Andreasen found in her book *The Creating Brain: The Neuroscience of Genius* that “there is a relationship between artistic creativity and mood disorders.”⁴² Genius and insanity have been thought to be closely linked in many times and centuries. Throughout history it has become apparent that great minds such as Nietzsche, Mozart, and Schubert were able to take advantage of their obsession for their craft. It is easy to criticize

⁴¹ “Picture galleries are commonly regarded as fairs at which we can judge, praise or condemn new wares in passing, while they ought to be temples where, in serene and self-effacing silence and in solitary exaltation, we may admire the great artists, those most sublime of mortals, and warm ourselves in the sunshine of rapturous thoughts and sentiments in prolonged and tranquil contemplation of their works.” (trans. Edward Mornin, *Outpourings of an Art-Loving Friar*, 70)

⁴² Nancy C. Andreasen, *The Creating Brain: The Neuroscience of Genius* (New York: Dana Press, 2005), 97.

Sternbald because he has not proven himself yet. In order to follow in his master's footsteps, he needs to become one with his art. "Leben und Kunst werden eins,"⁴³ which means that he will need to allow it to completely absorb him so he can find his own artistic voice. "Für einen Künstler wird also jedes Erlebnis, jedes Gefühl, sogar das Unbewusste zu einem Beitrag für seine Kunst; und überaus reich, reicher als bei anderen Menschen, ist das Innenleben und das Erleben des Künstlers" (Brömel, "Ludwig Tieck" 30).⁴⁴ Nancy Andreasen states that "in order to create, many creative people slip into a state of intense concentration and focus. In psychiatric terms, this could be described as a 'dissociative state.' That is the person in a sense mentally separates himself from his surroundings and metaphorically 'goes to another place'" (*The Creating Brain* 37). Therefore, one could view Sternbald's heightened interest and obsession as enthusiasm and ambition and not, as Mornin suggests, pathologically obsessive.

Heitere Frömmigkeit und Einfalt, der innere Drang und die volle Hingabe und die Kunst, die Begeisterung für alles Edle und Schöne, eine äußerst zarte und tiefe Empfänglichkeit für Stimmungen des Geistes und der Natur, Träumereien, Ahnungen und eine glühende Sehnsucht nach dem Universum, vorübergehende seelische Depressionen und ein gesundes Selbstvertrauen sind für Tieck die Wesenszüge einer künstlerischen Seele. (Brömel, "Ludwig Tiecks" 32-33)⁴⁵

⁴³ "Karl Brömel, "Ludwig Tiecks Kunstanschauungen im *Sternbald*" (Diss. Universität Leipzig, 1928), 30. "Life and art become one." (Translation mine)

⁴⁴ "For an artist every experience, every feeling, even the unconscious become a contribution to his art; and extremely rich, richer than other people is the inner life and the experience of the artist." (Translation mine)

⁴⁵ "Jovial piety and innocence, the inner drive and complete commitment and the arts, the enthusiasm for everything noble and beautiful, an extremely delicate and profound receptiveness for moods of the mind

However, Mornin does make a valid point in his interpretation of the artist by emphasizing the possibility of him/her developing a mental disorder if he/she becomes too absorbed by his/her craft because he will lose sight of the bigger picture as well as all contact with reality and society, resulting in possibly irrational and unhealthy behavior. Therefore, Mornin's assessment of young Sternbald should not be dismissed but rather should be taken into consideration when looking at Sternbald's behavior.

The novel opens with the scene of Sternbald saying goodbye to his good friend Sebastian, a fellow Dürer apprentice in Nürnberg. During this ritual Sternbald expresses how disappointed he is that he will not be able to help Dürer finish the painting *Die vier Apostel*.⁴⁶ "Es tut mir doch leid, daß ich ihm den Petrus nicht habe können ausmalen helfen" (*Sternbalds Wanderungen* 12).⁴⁷ The reader only knows which painting Sternbald/Tieck is alluding to because of a footnote giving him the necessary information on the painting and a picture of it in the appendix. If we weren't provided with this information we would not have a complete image in front of us when reading the following words of Sternbald:

Über die Maßen ... es sollte mir fast bedünken, als könnte der gute Apostel, der es so ehrlich meinte, der mit seinem Degen so rasch bei der Hand war und nachher doch aus Lebensfurcht das Verleugnen nicht lassen konnte und sich von einem Hahn mußte eine Buß- und Gedächtnispredigt halten lassen, als wenn ein solcher beherzter und furchtsamer, starrer und

and nature, dreams, anticipations and a burning desire for the universe, temporary depressions and a healthy self-confidence are characteristic traits of an artistic mind." (Translation mine)

⁴⁶ Completed 1526. Now in the Ältere Pinakothek, Munich. There are actually only three Apostles, John, Peter and Paul. Mark is an Evangelist.

⁴⁷ "I regret that I won't be able to help Dürer color in Petrus." (Translation mine)

gutmütiger Apostel nicht anders habe aussehen können, als ihn Meister
Dürer so vor uns hingestellt hat. (*Sternbalds Wanderungen* 12)⁴⁸

The description focuses on the apostle Peter's appearance but ignores the other three apostles in the composition (John, Paul, and Mark). Sternbald highlights only what is of importance to him. His objective is not to give a verbal description of the painting but rather his thoughts on the apostle he intended to help Dürer finish.

All of the paintings which are alluded to on Sternbald's journey to Italy are from the high Renaissance period. Thus, in order for Sternbald to become a superior artist he needs to improve his perception of reality so that he is capable of imitating it. "The domain to which painting is said to belong is that of perception. The painter who perceives the world insensitively or inaccurately falls below the standards of his craft; he will be unable to advance towards the Essential copy."⁴⁹ By traveling and being exposed to different cities, painters, and paintings his perception is being fine-tuned. Like any other skill it needs to be practiced in order for one to achieve mastery in it. The reason Tieck has Sternbald travel from Nürnberg to Holland prior to his journey to Italy is so that Sternbald is exposed to northern and southern art and can appreciate both for their uniqueness. Another reason for the extended detours is because Franz is looking to be on the road for an extended period of time due to him only experiencing inner peace when he is in constant movement, which becomes apparent in his first letter to Sebastian.

⁴⁸ "Above all measures, ... it should almost seem to me as if the good apostle, who did mean so well, who was at hand with his rapier so quickly and who could later not let it be due to fear of life and disavowing and who had to have a cock give him a sermon of repentance and memory, it seems as if such a courageous and fearsome, stiff and good-natured apostle could not have looked different as the way master Dürer put him in front of us." (Translation mine)

⁴⁹ Norman Bryson, "The Natural Attitude," *Visual Culture: The Reader*, ed. Jessica Evans and Stuart Hall (London: SAGE Publication, 1999), 6.

Ich hatte auf dem Wege so vielen Mut, ich konnte mich ordentlich gegen die großen, herrlichen Gestalten nicht schützen und mich ihrer nicht erwehren, die in meiner Phantasie aufstiegen, sie überschütteten mich mit ihrem Glanze, überdrängten mich mit ihrer Kraft und eroberten und beherrschten so sehr meinen Geist, daß ich mich freute und mir ein recht langes Leben wünschte, um der Welt, den Kunstfreunden und Dir, geliebter Sebastian, so recht ausführlich hinzumalen, was mich innerlich mit unwiderstehlicher Gewalt beherrschte. Aber kaum habe ich nun die Stadt, diese Mauern und die Emsigkeit der Menschen gesehen, so ist alles in meinem Gemüte wieder wie zugeschüttet, ich kann die Plätze meiner Freude nicht wiederfinden, keine Erscheinung steigt auf. (*Sternbalds Wanderungen* 34-35)⁵⁰

The city and all of its distractions consume him mentally so that he loses his creativity and *Lebensfreude*. In order to continue to be in touch with his creative energy, which he needs to excavate like an archeologist, he requires being in an environment which is conducive to these needs; the road and nature.

Rüdiger Safranski's summary of *Franz Sternbalds Wanderungen* does an excellent job of highlighting the main points of the 400-page novel.

⁵⁰ "On my way I had so much courage that I couldn't properly protect myself from all of the great, wonderful shapes nor resist them, which appeared in my fantasies. They overwhelmed me with their glamour, overcame me with their power and conquered and controlled my spirit that I was happy and wished for a long life, in order to paint for the world, the art lovers, and you dear Sebastian what controlled me internally with an irresistible force. But as soon as I see the city, the walls, and the activity of people, everything in my mind disappears and I can't find the places of joy; no epiphany appears." (Translation mine).

Franz verließ jetzt Nürnberg, heißt es am Anfang des Romans, aus diesem befreundeten Wohnort ging er heut, um in die Ferne seine Kenntniss zu erweitern und nach einer mühseligen Wanderschaft dann als ein Meister in der Kunst der Malerei zurückzukehren. Damit ist eigentlich schon die ganze Geschichte erzählt. Die Stationen dieser Wanderschaft sind Holland, wo Sternbald den Maler Lucas van Leyden besucht; Straßburg, dessen Münster noch einmal gelobt wird, wie es einst der junge Goethe und Herder getan hatten; Italien, wo der fromme junge Mann neben der Kunst Raffaels auch Erotik und Sinnenlust kennen und schätzen lernt. (Safranski, *Romantik* 105)⁵¹

Based on the summary of the novel, we can categorize it as a *Bildungsroman*, since increasing his knowledge of the arts by visiting different countries is the emphasis of the plot.

The first city Sternbald visits, whose name we are not given, is an important experience for him because a wealthy businessman confronts him with being an artist. Zeuner is a good friend of Dürer's for whom Sternbald has a letter. One can speculate that Dürer purposely has Sternbald meet him since he knew that Zeuner would test Sternbald's will to be an artist. "Ihr mögt vielleicht viel Geschick zur Kunst haben ... aber was habt Ihr mit all dem gewonnen? Wenn Ihr ein großer Meister werdet, so führt Ihr doch immer ein kümmerliches und höchst armseliges Leben" (*Sternbalds*

⁵¹ "Franz now left Nuremberg, it states at the beginning of the novel, leaving the familiar surroundings, in order to widen his horizons and then to return after the arduous travels as a master of art in painting. Herewith the entire story has been told. The stops on his travels are Holland, where Sternbald visits the painter Lucas van Leyden; Strassburg, where the dome is once more praised, just like the young Goethe and Herder once did; Italy, where the young, pious man discovers and learns to appreciate besides Raffael's art eroticism and sensual pleasure." (Translation mine).

Wanderungen 38).⁵² Sternbald surprises the reader with his passion for the arts because he does not waver for a minute. Rather, he takes great offense to what Zeuner has said and speaks his mind freely.

Ich wüßte nicht, wie ich es anfinde, daß ich es unterließe, ich würde Eure Rechnungen und alles verderben, denn immer würden meine Gedanken darauf gerichtet bleiben, wie ich diese Stellung und jene Miene gut ausdrücken wollte, alle Eure Arbeiter würden mir ebenso viele Modelle sein, Ihr wäret ein schlechter Künstler geworden, so wie ich zu allen ernsthaften Geschäften verdorben bin, denn ich achte sie zu wenig, ich habe keine Ehrfurcht vor dem Reichtum, ich könnte mich nimmer zu diesem kunstlosen Leben bequemen. (*Sternbalds Wanderungen* 39)⁵³

Zeuner is in disbelief that Franz is not interested in his job offer to be a bookkeeper for his company. Sternbald notices that he is unable to understand what he is saying which upsets him immensely. Thus he departs suddenly.

Before he continues on his journey he has one more letter for a friend of Dürer's, who lives in the same city as well. Sternbald is very hesitant to hand deliver the letter and considers just dropping it off. But he decides to give it to the recipient personally, despite his negative encounter with Zeuner. Again the reader cannot help but think that Dürer purposely set up this meeting as well because the content of the letter which the old artist,

⁵² "You might have great art skills ... but what have you won with all of that? If you want to become a master, you will always lead a beggarly and a highly pathetic life." (Translation mine).

⁵³ "I don't know how I would refrain from doing it. I would ruin your bills and everything else because my thoughts would always be fixated on how I could express this posture and that face. All of your work would be many models for me. You would have become a bad artist, just like I am ruined for all serious business because I respect them too little. I am not in awe of wealth. I could not accept this life devoid of art." (Translation mine).

whose name is never mentioned, asks Sternbald to read out loud due to his poor eyesight is a letter by Willibald Pirkheimer who is praising the talents of Sternbald. “Franz schlug den Brief auseinander und las unter Herzklopfen, wie Pirkheimer ihn als einen edlen und sehr hoffnungsvollen jungen Maler rühmte und ihn den besten Schüler Albert Dürers nannte” (*Sternbalds Wanderungen* 40-41).⁵⁴

After having taken care of the chores given to him by Dürer, he departs for his hometown to visit his aging parents, who are farmers. Upon his arrival, his father passes away, which causes his mother to want him to stay and manage the farm with her. Sternbald’s passion for the arts is tested again. He explains to his mother why he is not interested in a stable and predictable career. We find out through the dialogue with his mother how much this trip means to him and that following his true calling is more important to him than wealth and stability.

Ihr seid so gut, Ihr seid so zärtlich gegen mich, aber noch weit mehr, als
Ihr mich liebt, liebe ich meine Hantierung. Nun ist es mir vergönnt, alle
die Meister wirklich zu sehn, die ich bisher nur in der Ferne verehrt habe;
von vielen habe ich nur die Namen gehört. Wenn ich dies erleben kann
und beständig neue Bilder sehn und lernen und die Meister hören; wenn
ich durch ungekannte Gegenden mit frischem Herzen streifen kann, so
mag ich keines ruhigen Lebens genießen. (*Sternbalds Wanderungen* 54).⁵⁵

⁵⁴ “Franz unfolded the letter and read while his heart was pounding Pirkheimer’s praise of him as a noble and promising young artist and named him the best pupil Albert Dürer had.” (Translation mine).

⁵⁵ “You are so good to me, so tender with me but far more than you love me I love my profession. Now I have the opportunity to really see all of the masters who I could so far only admire from afar; from many I only heard their names. If I can experience them and can constantly see new paintings and learn and hear the masters; if I can wander through unknown regions with an open heart, then I don’t want to enjoy a quiet life.” (Translation mine).

His mother is dissatisfied with his answer and tries to warn him of the possible consequences if he wastes away his life by traveling and painting. “Nun so magst du es haben ... aber ich weiß, daß es dich doch einmal gereuet, daß du dich wieder hierher wünschest, und denn ist’s zu spät, daß du dann das hoch und teuer schätzest, was du jetzt schmähest und verachtest” (*Sternbalds Wanderungen* 54-55).⁵⁶ It is commendable that Sternbald doesn’t allow her words to cause him to question his decision. He simply states:

Tausend Stimmen rufen mir herbststärkend aus der Ferne zu, die ziehenden Vögel, die über meinem Haupte wegfliegen, scheinen mir Boten aus der Ferne, alle Wolken erinnern mich an meine Reise, jeder Gedanke, jeder Pulsschlag treibt mich vorwärts, wie könnt’ ich da wohl in meinen jungen Jahren ruhig hier sitzen und den Wachstum des Getreides abwarten, die Einzäunung des Gartens besorgen und Rüben pflanzen! Nein, last mir meinen Sinn, ich bitte Euch darum, und redet mir nicht weiter zu, denn Ihr quält mich nur damit. (*Sternbalds Wanderungen* 54)⁵⁷

The first work of art Franz Sternbald alludes to on his journey to Italy is Dürer’s copperplate engraving *Tanzende Bauern* (1514), which he thinks of when he attends the harvest fest in his hometown shortly after his father has passed away. When Dürer visited north Italy for the first time in 1494, he discovered the art of the *quattrocento*⁵⁸ and the

⁵⁶ “So it will be this way ... but I know that you will regret this one day, that you will wish you were here again and then it will be too late, that you appreciate greatly what you taunt and despise now.” (Translation mine)

⁵⁷ “Thousands of voices are calling me cardiotonically from afar, the trekking birds, which are flying away above my head seem to be messengers from afar, all clouds remind me of my trip, every thought, every pulse beat moves me forward, how could I sit here calmly and wait for the grain to grow, to fence in the yard, and plant turnips! No, let me be, I beg you, and don’t try to persuade me because you are only torturing me with such talk.” (Translation mine)

⁵⁸ Term applied to the 15th century in Italian art. See “quattrocento,” *Oxford Dictionary of Art*, eds. Ian Chilves and Harold Osborne (Oxford: Oxford University Press, 1988), 406.

Italian artist Andrea Mantegna (1431-1506) whose style he emulated upon his return to Germany. "It was a style characterized by sharp clarity of drawing, coloring, and lighting, a passion for archeology that fed on the relative abundance of Classical remains in northern Italy, and a mastery of perspective and foreshortening unequalled in the 15th century."⁵⁹



Figure 2. Albrecht Dürer: *Tanzende Bauern*

Er erinnerte sich einiger guten Kupferstiche von Albrecht Dürer, auf denen tanzende Bauern dargestellt waren und die ihm sonst überaus gefallen hatten; er suchte nun beim Klang der Flöten diese possierlichen Gestalten wieder und fand sie auch wirklich; er hatte hier Gelegenheit zu

⁵⁹ "Mantegna, Andrea," *The Oxford Dictionary of Art*, 310-11.

bemerken, welche Natur Albrecht auch in diese Zeichnungen zu legen gewußt hatte. (*Sternbalds Wanderungen* 61)⁶⁰

According to Becker the first ekphrastic text the reader encounters in the novel falls under *Res Ipsae* since the focus is “on events and characters that constitute the subject matter of the picture.” This level of mimesis is based upon the recognition and elaboration of what is depicted “by the image” (Becker, *Shield of Achilles* 42). Sternbald doesn’t conscientiously make use of Ekphrasis, but rather is reminded of an artwork of Dürer’s when he sees farmers celebrating a successful harvest. His sheltered existence is emphasized here since the only time he has come into contact with such a celebration or scene is through Dürer’s engraving. One could imagine that in order to feel more comfortable and not out of place he imagines the dancing farmers of the engraving, which then come to life. Dürer’s copperplate engraving shows the great attention he paid to meticulous detail so that an illusion is created that the people in the etching are alive. This conscious hallucination puts Sternbald surprisingly at great ease and he is able to enjoy the harvest celebration since it is no longer foreign to him. However, Sternbald becomes aware that due to his mind being so focused on art, he does not always take notice of everything in his immediate surroundings.

[I]n der Einsamkeit sah ihm die Kunst zu, und in der Gesellschaft saß sie neben ihm, und er führte mit ihr stille Gespräche; darüber kam es dann aber auch, daß er so manches in der Welt gar nicht bemerkte, was weit einfältigeren Gemütern ganz geläufig war, weshalb es auch geschah, daß

⁶⁰ “He remembered some of Albrecht Dürer’s good copper engravings, on which dancing farmers were depicted and ones that he fancied greatly; he now searched in the tone of the flutes for these comical figures and really found them; he had the chance to realize, that Albrecht Dürer was able to incorporate nature into these drawings.” (Translation mine)

ihn die beschränkten Leute leicht für unverständlich oder albern hielten.

(*Sternbalds Wanderungen* 63)⁶¹

It is interesting to note that even though it seems like Sternbald first regrets not noticing the more common things in life, he then continues this thought emphasizing how he sees things that others do not, to make himself feel better and possibly superior. “Dafür bemerkte er aber manches, das jedem andern entging, und die Wahrheit und Feinheit seines Witzes setzte dann die Menschen oft in Erstaunen” (*Sternbalds Wanderungen* 63).⁶² In essence he is justifying his eccentricity by stating that you have to decide on what you want to notice and observe. It turns out that the latter requires a sacrifice on the part of the observer since you need to isolate yourself from society, as it demands great concentration.

The prose Ekphrasis is brief. Therefore, an image of the engraving is required in order to see what the protagonist is seeing.⁶³ The only type of verbal representation of the visual representation we are given as readers is *Tanzende Bauern*. The ekphrastic text doesn't describe clothing, body types, the physiognomy or facial expressions. Nor does it discuss the type of dance they are engaging in, which seems to be a very basic one that does not require much skill. Both farmers seem to be big boned and lack elegance when dancing. Why did Sternbald decide to describe the painting with just two words:

“Tanzende Bauern?” My assumption is that he did so because the external environment

⁶¹ “In the secludedness art observed him and in society it sat next to him, and he had quiet dialogues with it; but this led to him not noticing quite a few things in the world, which was familiar to simple minds which is why it also happened that the limited people thought that he was unsagacious or silly.” (Translation mine)

⁶² “Therefore, he noticed things that others missed and the truth and acuteness of his wit led to amazement in the people around him.” (Translation mine).

⁶³ “One could speculate that Tieck kept the prose Ekphrasis brief in the context here due to his belief that the verbal representation cannot do the visual representation justice. One could also argue that his entire novel is in fact an elaborate prose Ekphrasis and that he follows Lessing by emancipating the verbal in relation to the visual.” (Translation mine).

elicited the type of ekphrastic text he produced, due to it triggering a specific memory, in this case an engraving by Dürer.

Prior to departing for Italy, he decides to paint and donate a painting of his to the town he grew up in. This painting the reader never gets to see since it falls under notional Ekphrasis, meaning that Tieck created this painting in his mind. There is no record of this painting's existence. It is loosely based on numerous paintings that dealt with the subjects and objects the narrator shares with us, in order to give us a better idea of what the painting looks like that young Sternbald is painting for his hometown.

Ein dunkles Abendrot lag auf den fernen Bergen, denn die Sonne war schon seit langem untergegangen, in dem bleichroten Scheine lagen alte und junge Hirten mit ihren Herden, dazwischen Frauen und Mädchen; die Kinder spielten mit Lämmern. In der Ferne gingen zwei Engel durch das hohe Korn und erleuchteten mit ihrem Glanze die Landschaft. Die Hirten sahen mit stiller Sehnsucht nach ihnen, die Kinder streckten die Hände nach den Engeln aus, das Angesicht des einen Mädchens stand in rosenrotem Schimmer, vom fernen Strahl der Himmlischen erleuchtet. Ein junger Hirt hatte sich umgewendet und sah mit verschränkten Armen und tiefsinnigem Gesichte der untergegangenen Sonne nach, als wenn mit ihr die Freude der Welt, der Glanz des Tages, die anmutigen und erquickenden Strahlen verschwunden wären; ein alter Hirte faßte ihm

beim Arm, um ihn umzudrehen, ihm die Freudigkeit zu zeigen, die von morgenwärts herschritt. (*Sternbalds Wanderungen* 66)⁶⁴

This is a wonderful example of how words can allow us to see a painting that does not exist as well as discover how the person describing the painting feels about the world. Sternbald is realizing while he paints it that life depends on your own perspective. As long as you continue to be observant, life will continue to be joyous and worth living, as the old shepherd makes the melancholic young shepherd aware of in the painting.

While Sternbald's painting is being unveiled in the church, a carriage passes by which suddenly loses a wheel, causing it to crash. This accident brings Sternbald into contact with a young woman whom he will continue to search for throughout the novel. "[D]ie blauen Augen des Mädchens begegneten ihm, und er errötete" (*Sternbalds Wanderungen* 73).⁶⁵ The blue eyes allude to Novalis' *blaue Blume*,⁶⁶ which symbolizes desire, love, and the metaphysical longing for infinity. This describes Sternbald's mentality and journey perfectly. In the young woman's pocketbook, he finds a note which makes reference to Lukas von Leyden and Dürer. This immediately makes him feel even closer to her since she has an appreciation for art. "Zu Antwerpen ein schönes

⁶⁴ "A dark evening red rested on the mountains in the distance, because the sun had set a long time ago. In the pale red ray old and young shephards lay with their herds, in between women and girls. The children played with lambs. In the distance two angels were walking through the high corn and illuminated with their glamor the entire landscape... The shephards observed them with quiet desire, the children reached out for the angels, the face of one of the girls was illuminated by the rose red ray, from the ray of heavenly illumination. A young shepherd had turned around and watched with folded arms and a profound face the setting sun, as if with it the joy of the world, the glamor of the day, the charming and refreshing rays would vanish for good. An old shepherd took him by the arm in order to turn him around and show him the joyiness of the upcoming morning." (Translation mine).

⁶⁵ "The blue eyes of the girl met his and he blushed." (Translation mine).

⁶⁶ "Die blaue Blume" appears first in the opening chapter of Novalis' novel, *Heinrich von Ofterdingen*, *Das dichterische Werk*, ed Paul Kluckhohn and Richard Samuel, *Schriften*, vol. 1, 3rd ed. (Stuttgart: Kohlhammer, 1977), 195-315 at 195, line 11, 197, line 20.

Bild von Lukas von Leyden gesehen” (*Sternbalds Wanderungen* 75).⁶⁷ He is about to head to Leyden to meet Lukas von Leyden himself, before traveling south.

The second copper engraving Sternbald describes is Dürer’s *Heiliger Hieronymus im Gehäus* (1514). Here he tells his friend Sebastian in a letter about a copper engraving he came across during his travels. Again the description is concise, but the emotions and memories it elicits in Franz are described in detail. The focus of the ekphrastic text is “on the effect of or reaction to the work of visual art” (*Shield Achilles* 43) and therefore it would fall under Becker’s Animadversor or observer.

Ich habe neulich einen neuen Kupferstich von unserm Albert gesehen, den er seit meiner Abwesenheit gemacht hat, denn die Zeichnung und alles war mir noch neu. Du wirst ihn kennen, es ist der lesende Einsiedler. Wie ich da wieder unter Euch war! denn ich kannte die Stube, den Tisch und die runden Scheiben gleich wieder, die Dürer auf diesem Bilde von seiner eigenen Wohnung abgeschrieben hat. Wie oft habe ich die runden Scheiben betrachtet, die der Sonnenschein an der Täflung oder an der Decke zeichnete; der Eremit sitzt an Dürers Tisch. Es ist schön, daß unser Meister in seiner frommen Vorliebe für das, was ihn so nahe umgibt, der Nachwelt ein Konterfei von seinem Zimmer gegeben hat, wo doch alles so bedeutend ist und jeder Zug Andacht und Einsamkeit ausdrückt.

(*Sternbalds Wanderungen* 83)⁶⁸

⁶⁷ “In Antwerpen I saw a beautiful painting by Lukas von Leyden.” (Translation mine)

⁶⁸ “Recently I saw a new copper engraving by our Albert, which he has made during my absence, because the drawing and everything else was new to me. You will know him; it is the reading hermit. How I was amongst you all again! Because I knew the parlor, the table and the round windows, which Dürer copied from his own apartment onto his picture. How often did I look at the round windows, which the sunshine

Sternbald's admiration for Dürer and his nostalgia are put into the foreground here more so than the picture. Everything in the painting reminds him of the office of his *Meister* and he thus focuses more on this office than on the actual engraving. To him the office in the picture is a mirror reflection of Dürer's office, which touches him due to his platonic love for Dürer. It is, in other words, a place for him to meet the artist and to meet his own ideal self, since it is his own desire to become a phenomenal artist. The great emotions that a picture is able to elicit in its viewer is something a written text can also do as Lessing explains in his *Laokoon* where he tries to give poetic language more of an agency it ever had. Under certain conditions, that is, if the writer also selects a "poignant moment" in the spatial realm and if the poetic writing takes advantage of the temporal, almost in the sense of music, where signs can coexist simultaneously, the translation of a painting into words can be achieved (Lessing, *Laokoon*, FA, 5/2: 117). Lessing argues:

Nun kann der Dichter zu diesem Grade der Illusion, wie die Erfahrung zeigt, auch die Vorstellungen anderer, als sichtbarer Gegenstände erheben. Folglich müssen notwendig dem Artisten ganze Klassen von Gemälden abgehen, die der Dichter vor ihm voraus hat. Drydens Ode auf den Cäcilienstag ist voller musikalischen Gemälde, die den Pinsel müßig lassen. Doch ich will mich in dergleichen Exempel nicht verlieren, aus welchen man am Ende doch wohl nicht viel mehr lernet, als daß die

painted on the paneling and the ceiling; the hermit is sitting at Dürer's table. It is nice that our master in his devotional fondness has given the ensuing ages an image of his room, where everything is so meaningful and every move expresses devotion and loneliness." (Translation mine)

Farben keine Töne, und die Ohren keine Augen sind. (Lessing, *Laokoon*.
FA, 5/2: 114)⁶⁹

The picture can show Dürer's office in terms of signs that are bodies in space and the text can similarly describe only one aspect at a time, but it has the advantage to also use signs similar to tones that exist at the same time as in music.

Der Dichter der die Elemente der Schönheit nur nach einander zeigen könnte, enthält sich daher der Schilderung körperlicher Schönheit, als Schönheit, gänzlich. Er fühlt es, daß diese Elemente nach einander geordnet, unmöglich die Wirkung haben können, die sie, neben einander geordnet, haben; daß der konzentrierende Blick, den wir nach ihrer Enumeration auf sie zugleich zurück senden wollen, uns doch kein übereinstimmendes Bild gewähret; daß es über die menschliche Einbildung gehet, sich vorzustellen, was dieser Mund, und diese Nase, und diese Augen zusammen für einen Effekt haben, wenn man sich nicht aus der Natur oder Kunst einer ähnlichen Komposition solcher Teile erinnern kann. (Lessing, *Laokoon*, FA, 5/2: 144-45).⁷⁰

⁶⁹ "As experience shows, the poet can raise to this degree of illusion, the representation of objects other than those that are visible. Consequently, whole categories of pictures, which the poet claims as his own must necessarily be beyond the reach of the artist. Dryden's *Song for St. Cecelia's Day* is full of musical pictures, which leave the painter's brush idle. But I do not want to stray too far from my subject with such examples, from which in the final analysis we learn little more than that colors are not sounds and ears not eyes." (Lessing, *Laocoön*, trans. McCormick, 76)

⁷⁰ "Because the poet is able to show the elements of beauty in succession only, he abstains entirely from the depiction of physical beauty as such. He feels that these elements, when placed in succession, are unable to achieve the effect that they produce in close union; that the concentrating glance which we try to cast back on the parts after they have been enumerated fails to produce the effect of a harmonious effect; that it lies beyond the power of human imagination to picture to oneself what the composite effect of this mouth, this nose, and these eyes will be unless we can recall a similar composition of such parts from nature or art." (Lessing, *Laocoön*, trans. McCormick, 104)

Unity of effect is able to create a strong response. Stephen Cheeke mentions the Stendhal Syndrome in order to highlight the immense effect art can have on its viewer: “In the late 1970s Dr. Graziella Magherini, a psychiatrist working in Florence, coined the term the Stendhal Syndrome to describe the sense of disorientation, temporary amnesia and panic attacks that would overwhelm visitors to the galleries of Florence a sickness she connected with the ability of artworks to bring to the surface repressed emotional experiences” (Cheeke, *Writing for Art* 170).



Figure 3. Albrecht Dürer: *Hieronymus im Gehäus*

Gazing at the engraving makes him aware of his repressed feelings and fears that have developed since he has left Nuremberg, thus resulting in separation anxiety. Dürer is a

father figure for Sternbald and having left him makes him realize that he has to act independently now and find his own way as an artist. Sternbald shares with Sebastian the memories Dürer's engraving elicited. However, he neglects to describe the lion or the dog on the bottom of the painting or the skull on the window sill. Furthermore, Hieronymus' appearance (a thick white beard, bald, old, dressed in a robe) isn't portrayed. Neither are the hat and hourglass that are hanging on the wall. None of these details are mentioned by Sternbald, since the components that make up the composition are not the features which fascinate him when he sees the picture for the first time. Rather, it is the memory of Dürer's studio that came to mind when he viewed the engraving. Hence the ekphrastic text focuses on the memory of the office and the emotions it caused Sternbald to experience.

The first artist Sternbald encounters on his journey is Lukas van Leyden (1494-1533), a Dutch artist who greatly admires Dürer who "was the single greatest influence on him, but van Leyden was less intellectual in his approach, tending to concentrate on the anecdotal features of the subject and to take delight in caricatures and genre motifs" ("van Leyden, Lukas").⁷¹ Tieck stresses this admiration for Dürer when he has Lukas tell Sternbald how much he would enjoy meeting Dürer, who he believes to be the greatest artist of the time. Little does he know that his wish will be fulfilled in the near future.

Es freut mich ungemein, Euch kennenzulernen ... aber vor allen Dingen
wünschte ich einmal Euren Meister zu sehen, ich wüßte nichts
Erfreulicheres, das mir begegnen könnte, als wenn er so wie Ihr heut tatet,
in meine Werkstatt hereinträte; bin auch auf keinen andern Menschen in

⁷¹ "van Leyden, Lukas," *The Oxford Dictionary of Art*, 299.

der Welt so neugierig als auf ihn, denn ich halte ihn für den größten Künstler, den die Zeiten hervorgebracht haben. (*Sternbalds Wanderungen* 95)⁷²

While Sternbald is visiting with Lukas van Leyden in his studio, he compares the painting Lukas is working on with Dürer's body of work and notices the similarities and differences. The ekphrastic description is different from the aforementioned since he analyzes Lukas' technique and emphasizes the technical strengths he shares with Dürer. One can speak of the Opus Ipsum level of Ekphrasis since "attention is paid to color, shape, texture, arrangement, size, and at times, material" (Becker, *Shield of Achilles* 43).

Er beschaute während dem Sprechen aufmerksam das Bild, an welchem Lukas eben arbeitete; es war eine heilige Familie, und er traf darinnen vieles von einigen Dürerschen Arbeiten an, denselben Fleiß, dieselbe Genauigkeit im Ausmalen, nur schien ihm an Lukas Bildern Dürers strenge Zeichnung zu fehlen, ihm dünkte, als wären die Umrisse weniger dreist und sicher gezogen, dagegen hatte Lukas etwas Liebliches und Anmutiges in den Wendungen seiner Gestalten, ja auch in seiner Färbung, das dem Dürer mangelte. Dem Geiste nach, glaubte er, müßten sich diese beiden großen Künstler sehr nahe verwandt sein, er sah hier dieselbe Simplizität in der Zusammensetzung, dieselbe Verschmähung unnützer Nebenwerke, die rührende und echt deutsche Behandlung der Gesichter

⁷² "I am very pleased to meet you, but I wish to especially see your master once. I know of nothing more joyous than encountering him the way I encountered you today, who just stepped into my workshop; I am also not this curious about another person in this world as I am about him, because I believe he is the greatest artist of our time." (Translation mine)

und Leidenschaften, dasselbe Streben nach Wahrheit. (*Sternbalds Wanderungen* 94)⁷³

The reader is made aware of Sternbald's knowledge of art since he plays the role of art critic here, subconsciously however. He notices that Lukas's painting is missing Dürer's stringent drawing. But on the other hand he points out that Lukas' figures have something graceful and lovely. It is a more technical text, breaking down the painting for the reader and the aspiring artist Sternbald. He is paying attention to the details and overall composition in order to be able to utilize some of the techniques in his own paintings and drawings. Sternbald never misses an opportunity to increase his knowledge about art theory and technique. After both painters have been complemented and critiqued, the critic Sternbald concludes that neither is superior but rather that it has become apparent that they are spiritually related. Brömel states the following about the two artists being compared by Sternbald: "Lukas und Dürer sind verwandt in der Simplizität der Komposition ihrer Bilder, in der Verschmähung unnützer Nebenwerke, in der rührenden und echt deutschen Behandlung der Gesichter und Leidenschaften, in demselben Streben nach Wahrheit" ("Ludwig Tiecks" 26).⁷⁴ What this ekphrastic text fails to do is to highlight the appearances of Joseph⁷⁵ (dressed in a robe, wearing two necklaces, and carrying a walking stick), Maria (dressed in a long, simple dress), and Jesus. The painting

⁷³ "While talking, he inspected the painting Lukas was working on; it was a holy family and he encountered many things in it from Dürer's works. The same diligence, the same precision in coloring it in, only the tight drawing of Dürer was missing in Lukas' paintings. However, in contrast Lukas had something lovely and charming in his figures, yes also in his coloring, which Dürer's lack. Based on their minds, he believed that these two great artists must be related; he saw the same simplicity in the composition, the same despisement of unnecessary side works, the troubling and genuine German treatment of the faces and passions, the same pursuit for the truth." (Translation mine)

⁷⁴ "Lukas and Dürer are related in the simplicity of their compositions of pictures, the despisement of unnecessary objects, in their touching and authentic German way of dealing with the faces and passions, the same ambition for truth." (Translation mine)

⁷⁵ Lukas van Leyden: *Holy Family*, 1507. Blanton Museum of Art.

has Mary kneeling on the forest ground looking up lovingly at the standing Joseph who returns the loving gaze. Jesus, an overweight baby, is playing in the background. In the distance we see a big rock and trees. A monk is kneeling in front of the tree, which has an unidentifiable Saint attached to it, and is praying. These details were left out in the ekphrastic text because Sternbald was not interested in accomplishing mimesis but rather wanted to analyze and learn from Lukas' technique.

During his visit with Lukas van Leyden the reader also finds out about Sternbald's anxieties and fears when he shares with Lukas that he is sometimes incapable of painting because he is in awe of art, which causes him mental and physical paralysis.

Ach, mein lieber Meister, ich kann es Euch nicht sagen, Ihr könnt es vielleicht kaum fassen, welchen Drang ich zu unserer edlen Kunst empfinde, wie es meinen Geist unaufhörlich antreibt, wie alles in der Welt, die seltsamsten und fremdesten Gegenstände sogar, nur von der Malerei zu mir sprechen; aber je höher meine Begeisterung steigt, je tiefer sinkt auch mein Mut, wenn ich irgendeinmal an die Ausführung gehn will. Es ist nicht, daß ich die Übung und den wiederholten Fleiß scheue, daß es ein Stolz in mir ist, gleich das Vortrefflichste hervorzubringen, das keinen Tadel mehr zulassen dürfte, sondern es ist eine Angst, eine Scheu, ja ich möchte es wohl eine Anbetung nennen, beides, der Kunst und des Gegenstandes, den ich darzustellen unternehme. (*Sternbalds Wanderungen* 97)⁷⁶

⁷⁶ "Oh dear master, I can't tell you, you won't be able to possibly believe it, what an urge I have for our noble art, how it constantly drives my mind, how everything in the world, the strangest and most foreign objects even, only speak to me in paintings; but the higher my enthusiasm goes, the deeper my courage

Lukas listens to him patiently and assures him that his exaggerated worship of art will not last forever but that it will eventually decrease in its intensity and allow him to paint.

Lukas recognizes that Sternbald's explanation for why he is unable to paint sometimes is supposed to conceal his fear of failure and incompetence and shares with him that it is hard for him to identify with him since he never had these *Selbstzweifel*. "Euer Zagen, Eure zu große Verehrung des Gegenstandes ist, will mich dünken, etwas Unkünstlerisches; denn wenn man ein Maler sein will, so muß man doch malen, man muß beginnen und endigen, Eure Entrückungen könnt Ihr ja doch nicht auf die Tafel tragen" (*Sternbalds Wanderungen* 99-100).⁷⁷ Furthermore, Lukas advises Sternbald against going to Italy because he believes that coming into contact with Italian art is only going to confuse him even more and lead to an identity crisis since he will be torn between the two worlds, the northern and southern approach to painting.

Wenn Ihr hingehet, so wird jedes neue Gemälde, jede neue Manier eine neue Lust in Euch erwecken, Ihr werdet in ewiger Abwechslung vielleicht arbeiten, aber Euch niemals üben, Ihr werdet kein Italiener werden und könnt doch kein Deutscher bleiben, Ihr werdet zwischen beiden streben, und die Mutlosigkeit und Verzagtheit wird Euch am Ende nur noch stärker als jetzt ergreifen. (*Sternbalds Wanderungen* 101)⁷⁸

sinks as well, when I want to start carrying it out. It is not that I am afraid of the constant practice and diligence, it is not a pride inside of me, to produce the most admirable immediately, which shouldn't allow for any criticism, but rather it is the fear, a dread, I would like to call it, a worship of both, art and the object I am trying to depict." (Translation mine)

⁷⁷ "Your hesitation, your great worship of the object, I believe, is something non artistic; when one wants to be a painter, one has to paint, one has to start and finish; your distancing from the painting can't put anything on the canvass." (Translation mine)

⁷⁸ "If you go there, every new painting, every new manner will awaken a desire within you. You will be working in constant alternation, but you will never be practiced, you won't become an Italian, and you

He then states that what is required of an artist is to be diligent and to quiet his mind, rather than allowing the mind to cause him to be restless and to search for the key to being a great artist, since there is none. “Glaubt mir, jeder Künstler wird, was er werden kann, wenn er ruhig sich seinem eignen Geiste überläßt und dabei unermüdet fleißig ist” (*Sternbalds Wanderungen* 101).⁷⁹ Sternbald does not follow his advice because he is convinced that he needs to go on this journey in order to become a truly great artist. In reality it seems like he is running from an ordinary life, which consists of a routine and did not satisfy him in Nürnberg. He is hoping to discover that there is more to being an artist than just structured daily routines and hard work as he experienced in Nürnberg with Dürer.

won't remain a German either. You will be striving between the two and despondence and disheartment will grab you more ferociously than ever before.” (Translation mine)

⁷⁹ “Believe me, every artist will become what he can, if he calmly leaves himself to his own mind and is extremely diligent in the process.” (Translation mine)



Figure 4. Albrecht Dürer: *Hl. Eustachius*

Lukas then changes the topic and shares with Sternbald that he received a new copper engraving from Dürer that he was not familiar with. He is referring to Dürer's *Heiliger Eustachius*. This is the first art piece being described not by Sternbald but rather by another character in the novel. His description focuses on the stag and the hunter kneeling in front of Eustachius but neglects the other aspects of the painting since his gaze is captured by this part of the composition. Hence, he makes no mention of the five greyhounds; two are standing, one is lying down, and two are sitting, on the bottom of the painting. In addition there is a small bridge right behind the hunter and a castle on the top of a mountain in the background. Most surprising is that he decides to also not mention

the beautifully engraved white horse which is in the center of the painting with the hunter and thus is the first object that catches the viewer's gaze.

Ich habe einen Kupferstich von Eurem Albert erhalten, der mir bisher noch unbekannt war. Es ist der heilige Hubertus, der auf der Jagd einem Hirsche mit einem Kruzifixe zwischen dem Geweih begegnet und sich bei diesem Anblicke bekehrt und seine Lebensweise ändert. (*Sternbalds Wanderungen* 103)⁸⁰

Lukas elects to not describe every detail of the painting since he was taken by the way the hunter was kneeling in front of and looking at the stag. The adjectives *unschuldig* (innocent), *fromm* (pious), and *lieblich* (lovely) are used by him later on in the description to describe the hunter's interaction with the stag. "Es ist so etwas Unschuldiges, Frommes und Liebliches darin, wie der Jagdmann hier kniet und das Hirschlein mit seiner kindischen Physiognomie so unbefangen dreinsieht, im Kontrast mit der heiligen Ehrfurcht des Mannes" (*Sternbalds Wanderungen* 103-04).⁸¹ To him this is the aspect of the painting that deserves most of his attention because of the virtuosity with which Dürer captured this scene.

⁸⁰ "I have received a copper engraving from your Albert, which I was unfamiliar with until now. It is the holy Hubertus, who while hunting encounters a stag with a cross between his antlers and during this sight converts and changes his way of life." (Translation mine)

⁸¹ "There is something so innocent, docile and lovely in it, how the hunter kneels and the stag with his childish physiognomy looks into the world, impartially in contrast with he holy awe of the man." (Translation mine)



Figure 5. Lukas van Leyden: *Eulenspiegel*

During Sternbald's stay with Lukas, Dürer decides to travel to Leyden to meet Lukas for the first time. Sternbald and Lukas are positively surprised when he suddenly appears one morning.⁸² "Als er an einem Morgen Lukas' Werkstelle besuchte- wie erstaunte er, was gleich seiner Freude!- als er seinen Lehrer, seinen über alles geschätzten Dürer neben dem niederländischen Maler sitzen sah" (*Sternbalds Wanderungen* 105).⁸³ Upon his arrival Dürer and Lukas discuss Lukas' *Eulenspiegel* (1520), since he gives it to Dürer as a gift to show his admiration and respect for him. Dürer shows his appreciation by pointing out how well he captured the facial expressions and attributes of Eulenspiegel.

⁸² Dürer did in fact travel to Antwerp in 1521 and visit with Lukas van Leyden ("Dürer, Albrecht," *Oxford Dictionary of Art*, 156-157).

⁸³ "When he visited Lukas' workplace one morning, how surprised was he, when he saw his teacher, his much beloved Dürer sitting next to the Dutch painter." (Translation mine)

Ihr habt den berüchtigten Schalksknecht da erschaffen, wie er gewißlich
 ausgesehen haben muß, die schielenden Augen und die verdrehte Nase
 drücken sein seltsames Gemüt vortrefflich aus, in diesen Lippen habt ihr
 seinen Witz, der oft beißend genug war, herrlich angedeutet, und es ist mir
 sehr erwünscht, daß ihr das häßliche Gesicht doch nicht so verzerrt habt,
 daß es uns zuwider ist, sondern mit vieler Kunst habt ihr es so
 auszurichten gewußt, daß man es gerne beschaut und den possigen Kerl
 ordentlich liebgewinnt. (*Sternbalds Wanderungen* 107-108)⁸⁴

Not only is he describing Eulenspiegel's physiognomy but also the effect the painting has on the viewer. According to *The Oxford Dictionary of Art*, "Lucas had a great reputation in his day and is universally regarded as one of the greatest figures in the history of graphic art (he made etchings and woodcuts as well as engravings and was a prolific draughtsman)" (299). The great etching skills allow van Leyden to capture the gaze of the viewer, resulting in him looking at it for an extended period of time ensuing in a liking for the protagonist of the engraving. Therefore, one can speak of Animadversor or observer Ekphrasis since Dürer is not trying to create a mirror image of the painting in words. Rather he is emphasizing "the relationship between the audience, the bard, the artistry, the object, and the referent" (Becker, *Shield of Achilles* 43).

Dürer decides to forego a complete description. This means that if the reader did not have an opportunity to see the picture, he would be under the impression that it just

⁸⁴ "You have created the infamous rogue the way he must have certainly looked, the cockeyed eyes and the contorted nose express his strange mind perfectly. In his lips you have wonderfully alluded to the wit, which was often acrid, and I am very happy that you did not contort his ugly face too much, that it repulses us, but rather with much artistry you knew how to align it so that one likes to look at it and one starts to like the guy." (Translation mine)

consisted of the figure of Eulenspiegel. But even the description of Eulenspiegel is incomplete since Dürer only focuses on his physiognomy, thus not mentioning that he is playing a flute, which has a hypnotizing effect on his environment⁸⁵, and is carrying a basket on his back with two children in it. In addition, any mention of the mother carrying a child on her right shoulder and leading a donkey with her left hand, which is transporting three more children, is omitted. There is also a little boy in the bottom left corner with an owl on his shoulder and a walking stick in his right hand, leading the way with a dog, who is sniffing the ground. In the distance (upper left-hand corner) there is a castle sitting on a mountain. Again the objective of the composer of the ekphrastic text determines what is emphasized, and what is not, in the picture being described. Dürer did not bother to describe the family that is surrounding Eulenspiegel, presumably because he was most fascinated by the facial expression of Eulenspiegel himself. Each viewer's gaze will focus on a different aspect of a painting since he will focus on what interests him the most, resulting in a variety of ekphrastic texts.

The happy reunion of pupil and mentor does not last long because Sternbald shares with the two painters that he will be leaving soon for Antwerp: “denn er hatte eine Reisegesellschaft gefunden, die ihn gegen ein Billiges mit nach Antwerpen nehmen wollte” (*Sternbalds Wanderungen* 110).⁸⁶ Lukas takes the opportunity here to ask Dürer why he did not discourage his pupil from traveling to Italy because he is convinced that Sternbald could have become a superior artist by staying with Dürer. The answer Dürer gives displays his humbleness but also his awareness of his limited knowledge and that it

⁸⁵ All of the individuals are mesmerized by Eulenspiegel's music and thus are following him blindly, as the engraving portrays skillfully.

⁸⁶ “... because he found a traveling group that was going to take him for very little to Antwerp.” (Translation mine)

is, therefore, vital that his student Sternbald explores the south, to learn if there are any new trends in art which he can incorporate into his own work to improve on it.

Eben weil ich an dem zweifle, was Ihr behauptet, Meister Lukas. Ich weiß es wohl, daß ich in meiner Wissenschaft nicht der Letzte bin; aber es würde töricht sein, wenn ich dafür halten wollte, daß ich alles geleistet und entdeckt hätte, was man in der Kunst vollbringen kann. Glaubt Ihr nicht, daß es den künftigen Zeiten möglich sein wird, Sachen darzustellen und Geschichten und Empfindungen auszudrücken auf eine Art, von der wir jetzt nicht einmal eine Vorstellung haben? (*Sternbalds Wanderungen* 121)⁸⁷

This statement makes the reader realize what a superb teacher and mentor he is and why Sternbald is so fond of, and has the utmost respect and admiration, for him.

On his trip from Leyden to Rotterdam he meets the young and charismatic Italian Rudolf Florestan, who is returning to Italy after having visited England. Florestan views traveling as a cure to his inner restlessness, leading him to spend the majority of his time on the road. “Mein unruhiger Geist treibt mich immer umher, und wenn ich eine Weile still in meiner Heimat gesessen habe, muß ich wieder reisen, wenn ich nicht krank werden will” (*Sternbalds Wanderungen* 143-44).⁸⁸ Both men decide to travel together because they enjoy each other’s company. Once they arrive in Rotterdam, they decide to spend the winter there before continuing their trip to Italy.

⁸⁷ “Because I doubt what you claim meister Lukas. I know that I am not the last in my science, but it would be silly if I believed that I have achieved and discovered everything that one can achieve in the arts. Don’t you believe that it will be possible in the future to depict things and express stories and impressions in a way we can’t imagine now?” (Translation mine)

⁸⁸ “My restless mind constantly impels me and when I have sat still in my hometown for a while I must travel again if I don’t want to become ill.” (Translation mine)

With the arrival of spring the two young men start their travels again in direction of Strasbourg. Sternbald is so enchanted by the spring and the atmosphere it creates that he asks Florestan if he thinks it is possible to capture “diese ruhige, scherzende Heiterkeit, die mich umgibt” (*Sternbalds Wanderungen* 205).⁸⁹ Florestan believes it is possible and describes the *Venus and Cupid* painting by Raffael to Sternbald. The



Figure 6. Raffael: *Venus zeigt dem Amor das Volk*⁹⁰

description of the painting is supposed to make Sternbald aware of the immense beauty of the high renaissance compositions one can encounter in Italy. Florestan’s appreciation for this painting is apparent due to him remembering all of the aesthetic details and the effect the frameless painting has on its viewer.

Geh nach Rom, mein Freund, und dieser ewige Frühling, nach dem du dich sehnst, blüht dort in dem Hause des Agostins Ghigi. Der göttliche Raffael hat ihn dort hingezaubert, und man nennt diese Bilder gewöhnlich die Geschichte des Amor und der Psyche. Diese Luftgestalten schweben

⁸⁹ “... this docile, jokingly amusement that surrounds me.” (Translation mine)

⁹⁰ This painting, usually referred to as “Venus Showing Psyche to Cupid” is one of ten paintings high up on the wall in the spaces between the windows, three of which feature Venus and Cupid. Such a painting is technically referred to as a “pendentive.” Dated 1517. Farnesina, Loggia of Psyche, Rome.

dort, vom blauen Äther umgeben und bedeutungsvoll von großen frischen Blumenkränzen statt der Rahmen eingeschränkt und abgesondert. Wenn du diese Bildungen mit dem Auge durchwanderst, so wird es dir vielleicht so sein, wie mir immer bei ihrer Betrachtung gewesen ist. Die Geschichte selbst ist so lieblich und zart, ein Bild der ewigen Jugend, von dem Jünglingsgeiste, dem prophetischen Sanzius, in seiner schönen Entzückung hingemalt, die Verkündung der Liebe und der Blumenschönheit, des erhabenen Reizes. (*Sternbalds Wanderungen* 205-06)⁹¹

Florestan spends very little time on describing the artwork per se. Rather he shares with Sternbald the effect the visual image had on him when looking at it. This description fits into Becker's animadversor level, since "the effect and/or reaction to the work of visual art" is being emphasized by the verbal art. Edmund Burke is of the opinion "that a work of literary art should not describe appearance, for then it would be merely an inferior representation. It should, rather, represent the effect (not the visible features) of great beauty; only this will achieve sublimity" (*Ideas of the Sublime*, 60). Here the character has a "desire to narrate the self watching the artwork" (Scott, *Sculpted Word* 45) rather than to reproduce the artwork in his own words, since he is in great awe of the visual and believes that words cannot do it justice. Only seeing it and letting it take hold of you will

⁹¹ "Go to Rome my friend and this eternal spring for which you long blossoms there in the house of Agostins Ghigi. The godly Raffael put it there and one calls this painting the story of Cupid and Psyche. These air figures float there surrounded by blue ether and meaningful large flower wreaths instead of a frame. When you follow these creations with your eyes you might feel the way I did when I looked at them. The story itself is so lovely and gentle, a picture of eternal youth, from the youthful mind, the prophetic Sanzius, painted in his beautiful delight, the announcement of love and the flower beauty of the grand allure." (Translation mine)

allow you to truly understand and appreciate Raffael's genius, in Florestan's opinion, since "painting is ... 'wunderbare Sprache' in which he communicates through images what words cannot convey: it illuminates man's inner world and makes the spiritual visible" (Lillyman, *Reality's Dark Dream* 51). Hence, he encourages Sternbald to go to Rome so that he can satisfy his artistic curiosity for the Italian masters and learn a thing or two from them.

Florestan does not describe the anatomy of Venus or Amor since he is more fascinated by the painting not being limited by a frame, resulting in its lightness and loveliness. The title of the painting is *Venus zeigt dem Amor das Volk*, and based on this, one knows that people are about to fall in love. Venus is pointing with her right hand at a mortal while Amor listens to her attentively. Both are naked and Venus is just barely covered by a long tunic blowing in the wind. Amor has a very muscular body and is holding an arrow in his right hand and his right wing is visible. The other half of his body is hidden behind Venus, who is in the foreground. She has a softer body. Her hair is up and her right arm is covering up most of her breasts. She seems to be sitting on a cloud and her voluptuousness is emphasized by this pose. Considering the purpose of the discussion Florestan had with Franz, these details didn't seem to be of much importance when discussing this painting. The objective of the description was to highlight that paintings can capture a specific mood and convey it to its viewers.



Figure 7: Raffael: *Die Verklärung Christi*⁹²

On their journey to Italy, they become acquainted with the sculptor Bolz and a monk who is accompanying him. The monk informs Sternbald and Rudolf of Raffael's death and the last painting he completed prior to dying.

Sein letztes großes Gemälde war die Transfiguration, Christi Verklärung, worin er sich seine eigne Apotheose gemalt hat. Oben die Herrlichkeit des Erlösers, allgemeine Liebe in seinen Blicken, unter ihm der Glaube der Apostel, umgeben von dem übrigen Menschenleben, mit allem Elende, das darin einheimisch ist, Unglückliche, die dem Erlöser zur Heilung gebracht werden, und Zweifel, Hoffnung und Zutrauen in den Umstehenden.

(*Sternbalds Wanderungen* 213)⁹³

⁹² Unfinished 1520. Pinocoteca, Vatican.

⁹³ "His last great painting was the transfiguration, Christ's transfiguration in which he painted his own apotheosis. On the top the greatness of the redeemer, general love in his view, beneath him the belief of the

Again Sternbald is made aware of the genius of Raffael. This ekphrastic text fits into Becker's *res ipsae* level due to it focusing on "the events and characters that constitute the subject matter of the picture" (Becker, *Shield of Achilles* 42). The prose Ekphrasis makes use of nouns (*Herrlichkeit, Liebe, Elend, Unglückliche, Erlöser, Heilung, Zweifel, Hoffnung, Zutrauen*) which convey the feelings and overall mood of the painting accurately. The reader will now either know what to anticipate or it will help him/her understand the "pregnant moment" better since the painting has been given a voice. Burke is of the opinion that if Ekphrasis "achieves clarity, one loses power and sublimity; but if one represents the emotions and thoughts elicited by visible phenomena, then one achieves a sublimity greater than that of the phenomena themselves" (Becker, *Shield of Achilles* 12). Due to the monk's skillful description of the emotions experienced by the painted figures, Sternbald will notice and feel them when he stands in front of the painting in Italy. Edmund Burke cautioned that one's opinions and emotions are determined by others' views and descriptions and therefore, rather than blindly accepting them, one should carefully evaluate the content and filter out irrational or emotional descriptions. "Certain it is that the influence of most things on our passions is not so much from the things themselves, as from our opinions concerning them; and these again depend very much on the opinions of other men, conveyable for the most part by words only" (Becker, *Shield of Achilles* 12-13). Therefore, Stephen Cheeke believes that "this pairing—painting and description—can develop into an odd kind of intimacy after a while, as the famous description comes to affect the ways in which the artwork is seen"

apostles, surrounded by the rest of the human lives, with all affliction that is at home there, unhappy ones that are brought to the redeemer to be healed and doubt, hope, and belief in those standing around." (Translation mine)

(*Writing for Art* 171). When viewing the painting prior to reading the ekphrastic text, one's focus is immediately drawn to Christ since the area around him is much lighter than the rest of the painting. Also, a very beautiful looking woman resembling Venus at the bottom of the painting catches the spectator's attention. Lastly, the expressions on the people's faces could be interpreted as them being in awe rather than suffering.

Sternbald is moved by this news and states that despite the artist's death his work will go on living, resulting in the artist never truly being dead. "Und ist denn Raffael gestorben? ... Wird Albrecht Dürer jemals sterben? Nein, kein großer Künstler verläßt uns ganz; er kann es nicht, sein Geist, seine Kunst bleibt freundlich unter uns wohnen" (*Sternbalds Wanderungen* 214).⁹⁴ Bolz and the monk both agree that if Sternbald gets so emotional and upset about just anything that is related to art, he is never going to be able to become a truly great artist, since these emotions will prevent him from being creative. Bolz states, "Ihr werdet Euer lebenslang kein großer Maler werden; Ihr erhitzt Euch über alles ohne Not, und das wird Euch gerade von der Kunst abführen" (*Sternbalds Wanderungen* 215).⁹⁵ The monk proceeds by saying "Ich kenne in Italien einen alten Mann, der mir einmal seine Geschichte erzählte, die mir sehr merkwürdig dünkte. Aus dem ganzen erhellte, besonders nach der Meinung jenes Mannes, daß die Kunst einen ruhigen Geist fordere" (*Sternbalds Wanderungen* 215).⁹⁶ The men point out the same thing as Lukas van Leyden did to Sternbald, which is that in order to become a great artist, one needs to have inner peace. In a letter Sternbald writes to his friend Sebastian, the reader is

⁹⁴ "And has Raffael died? Will Albrecht Dürer ever die? No. No great artist ever leaves us completely; he cannot do so; his spirit, his art continues to live amongst us." (Translation mine)

⁹⁵ "You will never become a great artist. You get worked up about everything and exactly this will lead you away from the arts." (Translation mine)

⁹⁶ "I know an old man in Italy, who told me a story, which I thought was very strange. The whole thing shed light on the fact that art demands a quiet mind." (Translation mine)

informed that he has taken these words to heart and is working on living in the moment, which Rudolf has helped him achieve with his happy-go-lucky personality. Sternbald seems to be worrying less about becoming an artist. He is actively painting on his journey and is willing to accept his fate, whatever it might be. “So will ich mich denn der Zeit und mir selber überlassen. Soll ein Künstler, kann ein edler Maler aus mir werden, so geschieht es gewiß; mein Freund Rudolf lacht täglich über meine unschlüssige Ängstlichkeit, die sich auch nach und nach verliert” (*Sternbalds Wanderungen* 200).⁹⁷



Figure 8. Francesco Traini: *Die Freuden der Welt*⁹⁸

Sternbald continues to learn from the well-traveled Rudolf who has seen numerous paintings in Italy. On one of their typical traveling days, he shares with Sternbald that there are two paintings by Francesco Traini (1321-1363) which are brilliant and ones he must see when he is in Pisa. “Ich erinnere mich ... eines alten Bildes

⁹⁷ “I will leave it up to time and myself. Should I become an artist, can I become a noble painter, so it will certainly happen; my friend Rudolf laughs daily about my indecisive fear, which is slowly vanishing.” (Translation mine)

⁹⁸ This is a detail from the fresco “Der Freuden der Welt” in the Campo Santo in Pisa (*Sternbalds Wanderungen* 283).

in Pisa, das schon über hundert Jahr alt wurde und das dir auch vielleicht gefallen wird; wenn ich nicht irre, ist es von Andrea Orcagna⁹⁹ gemalt” (*Sternbalds Wanderungen* 283).¹⁰⁰ According to Rudolf, Orcagna/Traini studied Dante carefully and then based his painting on the poet’s writings. The descriptions are mirror images of the paintings so that one can speak of *ut picture poesis* (“as is painting, so is poetry”). Rudolf points out all of the specifics with which the viewer is confronted and how the composition accomplishes its desired goal.

Auf seinem großen Bilde ist in der Tat das ganze menschliche Leben auf eine recht wehmütige Art abgebildet. Ein Feld prangt mit schönen Blumen von frischen und glänzenden Farben, geschmückte Herren und Damen gehen umher und ergötzen sich an der Pracht. Tanzende Mädchen ziehen mit ihrer muntern Bewegung den Blick auf sich, in den Bäumen, die von Orangen glühn, erblickt man Liebesgötter, die schalkhaft mit ihren Geschossen herunterzielen, über den Mädchen schweben andre Amorinen, die nach den geschmückten Spaziergängern zur Vergeltung zielen. Spielleute blasen auf Instrumenten zum Tanz, eine bedeckte Tafel steht in der Ferne ...

⁹⁹ Andrea di Cione (1308-1377) called himself Orcagna (Tieck misspells the name in the novel). In Tieck’s time the frescos in the Campo Santo were attributed to Orcagna, but they have since been assigned to Francesco Traini (*Sternbalds Wanderungen* 283, footnote 28).

¹⁰⁰ “I recall an old painting in Pisa, which was over a hundred years old and could also strike your fancy; if I am not mistaken, it is a painting by Andrea Orcagna.” (Translation mine)



Figure 9. Francesco Traini: *Die Parabel von den drei Lebenden und den drei Toten* (1350)

— Unten sieht man drei Könige, die mit ihren Gemahlinnen auf die Jagd reiten, denen ein heiliger Mann eröffnete Gräber zeigt, in denen man von Königen verweste Leichname sieht. —Durch die Luft fliegt der Tod, mit schwarzem Gewand, die Sense in der Hand, unter ihm Leichen aus allen Ständen, auf die er hindeutet. (*Sternbalds Wanderungen* 284)¹⁰¹

Rudolf's Ekphrasis is different from Sternbald's since it tries to accomplish the successful translation of visual art into verbal art. "Ekphrasis (ek-phrassein: to speak out, tell) involves vivid descriptions of places, persons, or things; its purpose is to invoke or

¹⁰¹ "On a big picture all of human life is displayed in a wonderful manner. A field full of flowers with fresh and glowing colors, decorated men and women are walking around and are amused by the grandeur. Dancing girls attract the looks of others with their joyous movements, in the trees, which glow with oranges one can find the gods of love who roguinly aim downwards with their bows and arrows, above the girls float other loves, who aim at the decorated walkers with a vengeance. Bandsmen blow on their instruments, a covered panel is off in the distance... At the bottom you see three kings riding out to hunt with their wives, whom a holy man shows open graves, in which you can see the decaying corpses of kings. Death flies through the air, with a black garb; scythe in hand, below lie corpses from all classes to which he points." (Translation mine)

animate the object and to persuade listeners or readers that they are in its presence” (Scott, *Sculpted Word* 1). This ekphrastic text fits into Andrew Becker’s Res Ipsae level because the focus is “on the events and characters that constitute the subject matter of the picture. This level of mimesis is based upon the recognition and elaboration of what is depicted by the image. The subject matter is often turned into a small story” (Becker, *Shield of Achilles* 42). W.J.T. Mitchell would call this successful verbal representation of visual representation “ekphrastic hope”. According to W.J.T. Mitchell, “ekphrastic hope is the phase when the impossibility of Ekphrasis is overcome in imagination or metaphor, when we discover a sense in which language can do what so many writers have wanted to do: to make us see.”¹⁰² What becomes apparent while one reads Tieck’s novel is that the quality of the ekphrastic texts is dependent upon the literary character describing the artwork. Ekphrasis is a challenging task; therefore, not all characters will be able to do an equally good job of translating the painting into words. Hence, Tieck had to make sure that the ekphrastic descriptions differed from each other in order to give the novel authenticity.

Upon Sternbald’s arrival in Florence he writes Sebastian a letter in which he tells him about his new insights and art discoveries. “Die Welt und die Kunst ist viel reicher, als ich vorher glauben konnte. Fahre nur eifrig fort zu malen, Sebastian, damit Dein Name auch einmal unter den würdigen Künstlern genannt werde, Dir gelinge es gewiß eher und besser als mir. Mein Geist ist zu unstet, zu wankelmütig, zu schnell von jeder Neuheit ergriffen; ich möchte gern alles leisten, und darüber werde ich am Ende gar

¹⁰² W.J.T. Mitchell, *Picture Theory* (Chicago: University of Chicago Press, 1994), 152.

nichts tun können” (*Sternbalds Wanderungen* 368).¹⁰³ It becomes apparent that Sternbald has matured and gained a greater understanding of who he is. Furthermore, he is now capable of helping others because he has discovered his true self on his journey, which allows him to be less self-absorbed and more aware of what is taking place in his immediate surroundings. In addition to this confession and advice he informs Sebastian of two wonderful artists he has encountered in Florence. “So ist mein Gemüt aufs heftigste von zwei neuen großen Meistern bewegt, vom venezianischen Tizian und von dem allerlieblichsten Antonio Allegri von Correggio. Ich habe, möcht’ ich sagen, alle übrige Kunst vergessen, indem diese edlen Künstler mein Gemüt erfüllen, doch hat der letztere auch beinahe den ersten verdrängt” (*Sternbalds Wanderungen* 368-69).¹⁰⁴

Sternbald’s enthusiasm and admiration for Correggio are so strong and authentic that the reader feels the urge to find out more about this artist. The painting Sternbald refers to in his letter to Sebastian is Correggio’s *Leda and the Swan* (1530), which highlights his “style of sentimental elegance and conscious allure with a soft sfumato and gestures of captivating charm” (“Correggio”).¹⁰⁵ Correggio’s painting of Leda enchants Sternbald, prompting reality and art to become one. It appears as if the border between visual illusion and reality has been removed for the first time. He has fallen in love with the visual image, a phenomenon known as the Pygmalion effect, and has forgotten that he is

¹⁰³ “The world and art is much richer than I could fathom before. Continue to paint avidly, Sebastian, so that your name is one day mentioned amongst the venerable artists, which you will succeed in sooner and better than me. My mind is too erratic, too fickle, to quickly captured by every novelty; I would like to accomplish everything and in the end I won’t accomplish anything due to it.” (Translation mine)

¹⁰⁴ “My mind is heavily moved by two new masters by the venezian Tizian, and by the dearest Antonio Allegri von Correggio. I have, I would like to say, forgotten all other art since this art has filled my mind but the latter almost displaced the first.” (Translation mine)
The artists are Tiziano Vecellio, known as Titian (d. 1576) and Antonio Allegri known as Correggio (1489-1534).

¹⁰⁵ “Correggio,” *The Oxford Dictionary of Art*, 120.

viewing and describing a fictional character. The more the novel progresses, the more apparent it becomes that Sternbald doesn't live and identify with the real world but rather lives in the world created by the various artists to whom he has been exposed. Art has successfully removed Sternbald from reality, leading to the vanishing of the boundary between reality and illusion. Sternbald, the spectator, is unable to see the real world because he has decided to only see the beautiful and fantastical (selective seeing). Brömel states that Tieck projects his own views of art onto Sternbald throughout the novel. By doing this he is able to advocate how art should be viewed and enjoyed.

Der Beschauer trifft in den lieblichen Zeichen des Kunstwerkes die liebe des Künstlers zum Universum, zur Unschönheit, zum erhabenen Bilde der Hoheit wieder; er wird davon entzückt und emporgehoben. Diese Läuterung und Erhebung, die aus der Verworrenheit des Alltags erlöst, die unser weiches Herz mit der harten Welt versöhnt, uns mit uns selbst befreundet und uns alles Schöne noch werter und teurer macht, die uns Freiheit und Ruhe als die größte Seligkeit bringt, diese Läuterung ist eben das religiöse Gefühl der Andacht, das für Tieck den Gipfel der künstlerischen Wirkung und des Kunstgenusses bedeutet. (Brömel, "Ludwig Tieck" 39)¹⁰⁶

¹⁰⁶ "The viewer meets in the lovely signs of the art-work again the love of the artist for the universe, for the absence of beauty, for the sublime image of the highness; he is delighted and elevated. The sublimation and elevation, which detaches itself from the abstruseness of everyday life, which reconciles our soft heart with the hard world, which befriends us with our self and which makes all the beautiful even more valuable and precious for us, which brings us freedom and peace as the highest bliss, this sublimation is just that religious feeling of devotion, which signifies for Tieck the peak of the artistic effect and of art's pleasure." (Translation mine)

Tieck believes that when looking at a painting the viewer is met with the artist's passion for the world, which has a positive effect on him; it allows him to break out of the daily routine and appreciate the beautiful.

Reality can't compete with the ideal worlds and beauty being depicted in the paintings. The illustrated fictional places and characters can lead to the viewer forgetting that he is looking at an artificial world, if the artist perfects the imitation of reality.

Der Reiche, der Correggios Gemälde, seine Leda, seine badenden
schönsten Nymphen besitzt, hat sie wirklich, sie blühen in seinem Palast
in ewiger Jugend, der allerhöchste Reiz ist bei ihm einheimisch, wonach
andre mit glühender Phantasie suchen, was Stumpfere mit ihren Sinnen
sich nicht vorstellen können, lebt und webt bei ihm wirklich, ist seine
Göttin, seine Geliebte, sie lächelt ihn an, sie ist gern in seiner Gegenwart.
(*Sternbalds Wanderungen* 369)¹⁰⁷

¹⁰⁷ "The wealthy one, who owns Correggio's painting, his Leda, his bathing most beautiful nymphs, really has them, they blossom in a palace of eternal youth, the utmost appeal can be found amongst them, for which others seek with glowing fantasie, what dulled people can't imagine, lives and weaves really, is his goddess, his beloved, she smiles at him, she enjoys being in his presence." (Translation mine)



Figure 10. Corregio: *Leda mit dem Schwan*

Sternbald envies the man, who can love her in person and who has constant access to her. He longs to possess this painting because of the beauty of her smile and body, which would transform any human being into a happy and content individual. Tieck wrote in “Die Ewigkeit der Kunst,” that: “In der Vollendung der Kunst sehen wir am reinsten und schönsten das geträumte Bild eines Paradieses, einer unvermischten Seligkeit.”¹⁰⁸ Lusting after an artificial and fictional character highlights the beauty a painting can capture in the single moment. Sternbald is preoccupied with wanting to possess this painting due to his desire for constant access. James Elkins, one of the most influential contemporary art historians and art critics, believes this behavior to be normal since

¹⁰⁸ Wilhelm Heinrich Wackenroder, and Ludwig Tieck, *Phantasien über die Kunst*, Ed. Wolfgang Nehring (Stuttgart: Reclam, 2006), 57.

“In the accomplishment of art we see the most pure and beautiful picture of paradise, a sheer happiness.” (Translation mine)

Looking is hoping, desiring, never just taking in light, and never merely collecting patterns and data. Looking is possessing or the desire to possess... I cannot look at anything- any object, any person- without the shadow of the thought of possessing that thing. Those appetites don't just accompany looking: they are looking itself.¹⁰⁹

The longing to possess a painting in order to be able to constantly gaze at it because it gives one great pleasure can be labeled as passive scopophilia.¹¹⁰ The ekphrastic text excludes a detailed description of Leda and her surrounding environment because that is of secondary concern to the viewer.

In the center of the painting, Leda, whom Sternbald is obsessed with, is sitting naked under a tree with a white swan between her legs. The swan is flirting and caressing her. His beak is touching her chin, while his long neck is between her breasts. Leda is looking lovingly at the swan and seems to be enjoying her close proximity to him. On her left there are three angels. One is a teenaged male angel who is sitting up against the tree. The other two angels are much younger and are playing on the ground. To her right there are three women and one girl enjoying themselves in the woods. Two are naked (mother and daughter) and have just returned from swimming while the other two are awaiting them to assist them with getting dried off and dressed. As the young girl is walking towards the women, a white swan that she seems to be afraid of approaches her. She is holding her hands out to keep him away from her body. In the upper right hand corner there is another white swan, which is flying away. After this description one can

¹⁰⁹ James Elkins, *The Object Stares Back* (New York: Simon and Schuster, 1996), 22.

¹¹⁰ "[T]he deriving of sexual pleasure from viewing nude bodies, sexual acts, or erotic photographs" (www.freedictionary.com/scopophilia).

understand Sternbald's reaction. It is a sexual composition and thus understandable that a young male, who is still a virgin as far as we know, is attracted to Leda and wishes he could take the place of the swan. When the artist has achieved this level of plasticity, the border between reality and illusion seems to blur.

At the end of the letter we find out that he will be departing for his final destination, Rome, soon. "In wenigen Tagen reise ich nach Rom. Ein verständiger Mann, der die Kunst über alles liebt, ist mein Begleiter, er und seine junge schöne Frau reisen ebenfalls nach Rom. Er heißt Castellani" (*Sternbalds Wanderungen* 372).¹¹¹ However, the departure is postponed due to Castellani falling ill and thus not being in any condition to travel. Sternbald makes good use of the time by successfully finding and making contact with the well-recognized Giovan Francesco Rustici (1474-1554). "Rustici war ein angesehener Mann in Florenz, aus einer guten Familie, der bei Andrea Verrochio [1435-88] und dem berühmten Leonard da Vinci seine Kunst erlernt hatte" (*Sternbalds Wanderungen* 374-75).¹¹² Sternbald benefits from spending time with the artist since he shares with him that a truly great artist must love. "O mein Freund ... ich würde Euch für keinen guten Künstler halten, wenn es Euch daran fehlen sollte. Die Liebe ist die halbe Malerei, sie gehört mit zu den Lehrmeistern in der Kunst" (*Sternbalds Wanderungen* 375).¹¹³ Finally, the day comes when Castellani is healthy again and they can depart for Rome.

¹¹¹ "In a few days I will depart for Rome. An understanding man, who loves art more than anything else, is my companion. He and his young, beautiful wife are traveling to Rom as well." (Translation mine)

¹¹² "Rustici was a well-respected man in Florence, came from a good family, who learned the craft of art from Andrea Verrochio and the celebrated Leonardo da Vinci." (Translation mine)

¹¹³ "O my friend ... I would not think of you as a great artist, if you were lacking that. Love makes up half of the painting; it belongs to the mentors in art." (Translation mine)

Jetzt waren sie vor Rom, die Sonne ging unter, alle stiegen aus dem Wagen, um den erhabenen Anblick zu genießen. Eine mächtige Glut hing über der Stadt, das Riesengebäude, die Peterskirche, ragte über allen Häusern hervor, alle Gebäude sahen dagegen nur wie Hütten aus.- Sternbalds herz klopfte, er hatte nun das, was er von Jugend auf immer mit so vieler Inbrunst gewünscht hatte, er stand nun an der Stelle, die ihm so oft ahnungsvoll vorgeschwebt war, die er schon in seinen Träumen gesehen hat. (*Sternbalds Wanderungen* 391)¹¹⁴

It is fitting that Tieck ends his novel with Michelangelo's (1475-1564) world famous painting *The Last Judgment*.¹¹⁵ The discussion between Sternbald and Castellani takes an interesting turn since Castellani isn't of the opinion that *The Last Judgment* is necessarily the pinnacle of visual art.

“Ihr weicht,” sagte Sternbald zu seinem Freunde Castellani, “darin von den meisten Eurer Zeitgenossen ab, daß Ihr Buonarottis Jüngstes Gericht nicht für den Triumph der Kunst haltet.” “Die Nachwelt, ” sagte Castellani, “wird gewiß meiner Meinung sein, wenn erst mehr Menschen die Frage untersuchen werden: Was soll Kunst sein? Was kann sie sein? Ich bin gar nicht in Abrede, und es wäre töricht von mir, dergleichen zu leugnen, daß Michael Angelo ein ausgezeichnete Geist ist, nur ist es wohl Übereilung

¹¹⁴ “Now they were a short distance from Rome, the sun set, everybody got out of the carriage in order to enjoy the grand view. An abundant glow hovered over the city, the monumental building, the Peter's church, protruded all houses, all buildings looked like huts in comparison. Sternbald's heart pounded, he now had, what he had wished for so greatly throughout his youth, he now stood on the spot, which he had imagined, which he had seen already in his dreams.” (Translation mine)

¹¹⁵ Begun 1535, completed 1541, Sistine Chapel, Vatican. Tieck decides to ignore that the painting was not completed yet when Sternbald visits Rome.

des Zeitalters, ihn und Raffael über alle übrigen Sterblichen
hinüberzuheben und zu sagen: seht sie haben die Kunst erfüllt. (*Sternbalds
Wanderungen* 393)¹¹⁶



Figure 11. Michelangelo: *Das Jüngste Gericht*

Castellani makes a valid point when he tells Sternbald that it seems premature to proclaim that Michelangelo and Raphael have completed the visual arts with their genius, since art will continue to be created in their presence as well as their absence. This analysis fits into the Romantics' philosophy, as they believed in the infinite continuation of all things. Heather Sullivan argues:

¹¹⁶ “‘You stray,’ Sternbald said to his friend Castellani, ‘from what most of your contemporaries believe, namely that you don’t perceive Buonarotti’s Judgement Day as the triumph of art.’ ‘The ensuing ages,’ Castellani said, ‘will definitely be of my opinion, when more people will research the question: What should art be? What can it be? I do not have an understanding, and it would be silly of me to deny this, that Michael Angelo is an excellent mind, only that it is precipitance of our age to lift him and Raffael above all other mortals and to say: look they have fulfilled art.’” (Translation mine)

[T]he novel's fragmentary character is perhaps as important, if not more important, than any of Tieck's sketches for its completion, since its conclusions, like its romantic open-endedness, fit the general presentation of art as an ongoing process much better than a story with full closure would.¹¹⁷

The literary fragment encourages the reader to continue the story, but also makes him aware that there is no finality to anything worldly. Rather, a state of uncertainty will always exist.

Tieck selbst begründete den Fragmentcharakter damit, dass er "jene Stimmung, die notwendig war, nicht wieder finden" konnte, während die Tieck Forschung die fragmentarische Struktur mitunter als unbewusste Notwendigkeit interpretiert hat. Der spezifisch romantische Charakter, so argumentiert Anger, wäre durch die Rückkehr des Helden nach Nürnberg und damit der Erreichung eines Ziels- gefährdet worden, denn romantisch sei gerade der "Schwebezustand der ewigen Sehnsucht."¹¹⁸

It is questionable whether Sternbald will ever reach the point of being satisfied with himself, a state which, according to the sculptor Bolz, is a prerequisite for producing truly great art. Sullivan elaborates on this principle:

¹¹⁷ Heather Sullivan, *The Intercontextuality of Self and Nature in Ludwig Tieck's Early Works* (New York: Peter Lang, 1997), 137.

¹¹⁸ Thomas Günther Ziegner, *Ludwig Tieck: Studien zur Gesellschaftsproblematik* (Frankfurt am Main: Peter Lang, 1987), 98.

"Tieck explains the fragmentary character by stating that he was unable to rediscover the mood that was necessary, whereas Tieck research has interpreted the fragmentary structure as an unconscious necessity. The specific romantic character, Anger argues would have been endangered if the hero would have returned to Nuremberg and have achieved his goal since the state of certainty of eternal desire is what makes it romantic." (Translation mine)

Creating Art is a form of playing that resembles the process of thinking, and it is an act of central importance for the self. The production of art establishes less a locus of clear meaning than a frame of selfhood interacting with its surroundings. In order to emphasize the role of art for the self, Anselm answers Franz's next question as to what the highest accomplishment of a human being is with the simple response: to be satisfied with oneself- and then everything will transform itself into a heavenly work of art. (*Self and Nature in Ludwig Tieck's Works* 150)

But should the artist become satisfied with himself, since he has found his true inner self, the search for the true inner self discontinues which isn't desirable, due to the intellectual growth process coming to a halt, resulting in intellectual stagnation. Lessing wrote in his essay "Eine Duplik" the following:

Nicht die Wahrheit, in deren Besitz irgend ein Mensch ist oder zu sein vermeinet, sondern die aufrichtige Mühe, die er angewandt hat, hinter die Wahrheit zu kommen, macht den Wert des Menschen. Denn nicht durch den Besitz, sondern durch die Nachforschung der Wahrheit erweitern sich seine Kräfte, worin allein seine immer wachsende Vollkommenheit bestehet. Der Besitz macht ruhig, träge, stolz. ("Eine Duplik," FA 8, 510)¹¹⁹

¹¹⁹ Lessing, "Eine Duplik," *Theologie-Kritische Schriften I: Werke 1774-1778*, ed. Arno Schilson, *Werke und Briefe* 8 (Frankfurt am Main: Deutscher Klassiker Verlag, 1989), 505-86, 1025-55.

"Not the truth which human kind believes to possess or believes to be but the genuine effort, which he used to uncover the truth is what determines his worth. Because not the possession but the research of the truth is what increases his strengths, which is solely the reason for his growing perfection. Possession leads to one being docile, inactive, and proud." (Translation mine)

Sternbald's journey does not end because he has not found what he is looking for yet.¹²⁰

Lessing claims that this state of constant searching is desirable due to it permitting one to grow continuously. The search for truth is infinite once man recognizes his inability to be omnipotent.

When reviewing the relationship between the visual arts and Ekphrasis in Tieck's novel, it becomes clear that the two arts are not so much competing with each other but rather focusing on depicting the world differently, and therefore contributing to the completion of the bigger picture. Since the painting is mute and the verbal is blind, the combination of the two creates a complete "visual-verbal artwork." Mieke Bal has referred to this as "mutual collaboration between text and image."¹²¹ The anonymous author of *A Letter to His Excellency Count *** on Poetry, Painting, and Sculpture*¹²² emphasizes that poets are better at depicting the internal world, whereas painters and sculptors the external world.

Hence it may appear that, according to our former division, the internal objects, the workings of the soul are properly the subject of poetry; as words are the signs of language, language is the perfect image of the mind, which it can therefore, represent in its most exact particularities. I do not say the poet cannot express the external objects at all, he may express them; but not with the perfection of the painter: he may draw a landscape,

¹²⁰ Upon his arrival in Rome he does find true love since he encounters Marie who he has been searching for since he has left his hometown and is filled with joy. He wants to share his happiness with Sebastian and Dürer in a letter but his ecstatic joy prevents him from writing and so he sings a song about love and the beauty of life instead. The novel ends abruptly and we are left to wonder if Sternbald will return to Nuremberg to reunite with Dürer and Sebastian and utilize all of his newly acquired knowledge about art.

¹²¹ Mieke Bal, "Introduction: Visual Poetics" *Style* 22 (1988): 177-82 at 177.

¹²² Anonymous. *A Letter to His Excellency Count **** on Poetry, Painting, and Sculpture*. New York: Garland, 1973.

if you please, and adorn it with woods and flowers, with waters, etc. but the circumstances he dwells upon must be of a different kind from those the painter describes most happily. The poet may make his birds sing among his trees, which are waved by gentle zephyrs, or stun your ears with the falls of his cascades; he can cool you with his shades, or scorch you with his sun; but the plumage of his birds, the tints of his flowers, the froth of his waters, or the rays of his sun, can only be generally touched.

On the contrary, the painter or sculptor can only represent the internal objects, passions, sentiments, etc. by what is objective to the eye alone; for how will the pencil or chisel express the various turns of the mind, the doubts, the hopes and the fears which naturally succeed one another? How will they describe, for example, the hesitation of Dido, when leading Aeneas round the walls of her city, she is about to speak to him, yet stops?

(A Letter to His Excellency 47-49)

The internal world can only be described by words, since a painting is incapable of depicting the thought processes that are taking place in the characters' minds. However, paintings can allude to fear, happiness, and depression via the physiognomy of the painted individuals before reaching their limitations in regards to describing the internal world. Words are however unable to express the great beauty of individuals or places due to words only being able to describe subjects and objects sequentially, therefore not being able to overwhelm the senses with a poignant moment. The anonymous writer concludes that the two arts are therefore interdependent because one without the other wouldn't provide the audience with a complete picture. The image is silent and first comes to life

when it is given words. Ekphrasis on the other hand would not exist without the image since the verbal art would not have a visual image to react to. Therefore, in order for the two arts (verbal and visual) to have the desired effect on the audience they are in need of each other.

Wackenroder, who had a tremendous influence on Tieck and awoke his interest in the plastic arts with his *Herzensergiessungen eines kunstliebenden Klosterbruders*, believed that verbal art was not capable of describing the plastic arts, but rather hurt them, because the instant words start to describe the visual, the imagination the painting would elicit in its viewers disappears.

Ein schönes Bild oder Gemälde ist, meinem Sinne nach, eigentlich gar nicht zu beschreiben; denn in dem Augenblicke, da man mehr als ein einziges Wort darüber sagt, fliegt die Einbildung von der Tafel weg, und gaukelt für sich allein in den Lüften. (Wackenroder, *Herzensergiessungen* 82)¹²³

In order to prevent Ekphrasis from diminishing the painting's effect, Wackenroder believed it was best to use very general terms that point out the mastery of the visual image. Recommended terminology to use is as follows: "ein vortreffliches, ein unvergleichliches, ein über alles herrliches nennen" (Wackenroder, *Herzensergiessungen* 82).¹²⁴ Nevertheless, he did realize that the temptation to describe or interpret a painting would exist, and therefore he recommended that one gave each character a voice. This way the painting itself is not being translated into words, but rather the feelings and

¹²³ "To my mind, a beautiful picture or painting ultimately eludes description, for as soon as we say more than one word about it our imaginations take leave of the canvas and weave a new illusion of reality out of nothingness." (Trans. Edward Mornin, *Outpourings of an Art-Loving Friar*, 40)

¹²⁴ "excellent, incomparable, or superb" (Trans. Edward Mornin, *Outpourings of an Art-Loving Friar*, 40)

thoughts of the people. Nothing is being said about what the painting looks like so the imagination remains uncontaminated. One can assume Wackenroder was influenced by Lessing's *Laokoon*, since the latter also believed that verbal art is unable to represent physical beauty due to it being a temporal art which describes the beauty sequentially. When discussing the visual and verbal arts in terms of Ekphrasis, it becomes evident in Tieck's and Wackenroder's fictional works that they have recognized the strengths and weaknesses of each of the arts and agree with Lessing's evaluation that they are equal because each emphasizes a different aspect of the depicted object.

Diesen einzigen Augenblick macht er so prägnant wie möglich, und führt ihn mit allen den Täuschungen aus, welche die Kunst in Darstellung sichtbarer Gegenstände vor der Poesie voraus hat. Von dieser Seite aber unendlich zurückgelassen, was kann der Dichter, der eben diesen Vorwurf mit Worten malen soll, und nicht gänzlich verunglücken will, anders tun, als daß er sich gleichfalls seiner eigentümlichen Vorteile bedient? Und welche sind diese? Die Freiheit sich sowohl über das Vergangene als über das Folgende des einzigen Augenblickes in dem Kunstwerke auszubreiten, und das Vermögen, sonach uns nicht allein das zu zeigen, was uns der Künstler zeigt, sondern auch das, was uns dieser nur kann erraten lassen. Durch diese Freiheit, durch dieses Vermögen allein, kömmt der Dichter dem Künstler wieder bei. (Lessing, *Laokoon* 5/2 139-40)¹²⁵

¹²⁵ "He makes this single moment as suggestive as possible and describes it with all the illusion, which makes art superior to poetry in the portrayal of the visible objects. Being infinitely surpassed in this respect, what remains for the poet who wants to paint the same subject in words with any degree of success, but to avail himself likewise of his own peculiar advantages? And what are these advantages? The liberty to extend his description over that which preceded and that which followed the single moment represented in

The artist focuses on portraying a single moment and its beauty, so that when it is viewed it overwhelms the senses of the audience. The poet is unable to achieve the same in words since the poem is temporal and therefore unable to flood the senses of the viewer at once. However, a poem is superior at another level since it can go beyond the single moment. A poem describes everything that has led up to the single moment and what will follow. Thus, the two art forms are equal, if the poet has been able to successfully comment on the beauty of the painting by elaborating on the single moment (pre- and post-moment) which is depicted in the painting. Lessing was of the opinion that each art form had its own strengths and therefore that they complemented each other. He divided the visual arts and poetry into *Raumkunst* (spatial art) and designated music belonging to *Zeitkunst* (temporal art), meaning that the visual must select one moment of the action for representation from all the numerous events at once whereas music can use its signs, the tones, simultaneously. He left open how *Dichtung* or the dense writing of the poet could possibly integrate elements from both the spatial and the temporal arts. Art is a divine language and thus difficult to do justice in words. “Wackendroder and Tieck and Runge regard the language of art as restricted to a certain number, to whom a sort of Jansenistic grace has been vouchsafed: it is *geheimnisvoll*, a *geheime Ziffer*.”¹²⁶ I trust Tieck was of the opinion that Ekphrasis was an important tool since it allowed people to understand art who were not fortunate enough to have been bestowed the gift of speaking and understanding the secret language of art. Thus one can speak of Ekphrasis “giving voice

the work of art; and the power of showing not only what the artist shows, but also that which the artist must leave to the imagination. Only by means of this liberty and this power can the poet again rise himself to equality with the artist.” (Lessing, *Laocoön*, trans. McCormick, 99)

¹²⁶ J.B.C. Grundy, *Tieck und Runge* (Strassbourg: J.H. Ed. Heitz Verlag, 1930), 52.

to a mute art object,”¹²⁷ in order to expand on the “pregnant moment” that is being depicted in the painting. However, is the ekphrastic text always expanding on the pregnant moment or does it also see and describe things that are not depicted in the painting? Novalis states “Alles Sichtbare haftet am Unsichtbaren.”¹²⁸ The *Unsichtbare* refers to our memories, which help us see things more clearly in our surrounding environment. When one thinks back to the *Heiliger Hieronymus im Gehäus* engraving, Sternbald actually spends very little time describing the pregnant moment. Rather he focuses on the memories the painting triggers. Livingstone points out that “vision is information processing, not image transmission. At every stage in vision, neurons perform calculations or operations on their input signals, so that the end result is information about what is out there in the world, and how to act on it- not a picture to be looked at.”¹²⁹ Consequently, looking at art is a much more profound undertaking than previously thought. W.J.T. Mitchell explains the noteworthy interaction between viewer and painting as follows:

[T]he picture [is] not just an object of description or Ekphrasis that comes alive in our perceptual/verbal/conceptual play around it, but is a thing that is always already addressing us (potentially) as a subject with a life that has to be seen as ‘its own’ in order for our descriptions to engage the picture’s life as well as our own lives as beholders. This means that the question is not just what did the picture mean (to its first historical

¹²⁷ Jean Hagstrum, *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray* (Chicago: University of Chicago Press, 1958), 18.

¹²⁸ Novalis, “[Studien zur bildenden Kunst],” *Das Philosophische Werk vol 1*, ed. Richard Samuel et al., *Schriften*, vol. 2, 3rd ed. (Stuttgart, Kohlhammer, 1991), 648-51 at 650, line 11.

“All visible clings to the invisible.” (Translation mine)

¹²⁹ Margaret Livingstone, *Vision and Art: The Biology of Seeing* (New York: HNA, 2002), 53.

beholders) or what does it mean to us now, but what did (and does) the picture want from its beholders then and now.¹³⁰

The painting activates the viewer's brain and elicits him/her to not only contemplate the painting but also how it fits into his or her life, as Sternbald does throughout the novel. Each viewer's interpretation is thus going to be different since the painting will elicit different memories and emotions. It becomes apparent, according to Stafford, that "seeing is more than viewing" (*Echo Objects* 102)¹³¹ since the visual image triggers our brain to recall relevant information in order to put what we are seeing into context. Elkins points out "in cognitive psychology, it has been claimed that the ability to comprehend images is linked to memory itself" (*Object Stares Back* 137). Peoples' memories differ and therefore some will see more than others. "Each of us sees the world profoundly different ways because of the vast diversity in the way we humans develop individual mental structures of the world."¹³² Seeing is then influenced by what the viewer knows. One could conclude that the more the viewer knows, the more he sees.

¹³⁰ W.J.T. Mitchell, *What Do Pictures Want? The Lives and Loves of Images* (Chicago: University of Chicago Press, 2005), 49, fn. 39.

¹³¹ Barbara Stafford, *Echo Objects. The Cognitive Work of Images* (Chicago: University of Chicago Press, 2007), 102.

¹³² Richard Solso, *Cognition and Visual Arts* (Cambridge, MA: MIT Press, 1994), 3.

CHAPTER 3. DYNAMIC AND STATIC EKPHRASIS IN “DIE GEMÄLDE”

Ludwig Tieck’s “Die Gemälde,” his first novella, which was first published in 1822,¹³³ is a fascinating example of the exploration of the visual arts in a narrative text of German Romanticism. Tieck is pointing out here that eventually art reaches a level of plasticity when it is impossible to differentiate between art and reality.¹³⁴ This chapter will explore the techniques Tieck uses so that the visual and verbal arts come to life in his novella, and will analyze how he blurs the borders between the real and unreal. Furthermore, Tieck’s view of the collector and how he fails to appreciate art for its aesthetics but rather does so for its monetary value will be discussed at length.¹³⁵

The novella opens up with Eduard paying Walther a visit. While he is waiting for Walther in the hallway, which displays his impressive art collection, he notices a painting which captures his interest. He is so impressed with the virtuosity of the artist, whom he believes to be Peter Paul Rubens (1577-1640) that he is mesmerized by the painting and finds himself longing for the young woman his gaze is fixated on.¹³⁶

¹³³ “Die Gemälde” will be quoted from *Tiecks Werke in zwei Bänden*, ed. Claus Friedrich Köpp, 2 vols. (Berlin: Aufbau Verlag, 1985), 1: 203-84.

¹³⁴ See the discussion in Walter Hinderer, “Erzählte Bilder und eingebildete Texte: Anmerkungen zu Tiecks Novelle *Die Gemälde* (1821),” *Bild und Schrift in der Romantik*, ed. Gerhard Neumann und Günter Oesterle (Würzburg: Königshausen und Neumann, 1999), 217-34.

¹³⁵ It is noticeable that Tieck wrote this novella when he was in *Geldnot* since he seems to have an aversion for those who have money and thus think everything is for sale. Nonetheless thanks to his *Geldnot* this novella “eröffnete eine neue, hochproduktive Phase im Leben des Erzählers Ludwig Tieck” (Michael Neumann, “Dresdner Novellen,” *Ludwig Tieck: Leben-Werk-Wirkung*, 551-65 at 561).

¹³⁶ There is no painting by Rubens that appears to fit the description given. However, it does fairly accurately describe the painting “Girl with a Rose” (*Muchacha con una rosa*) (1630-35) now in the Prado,

Ein blonder Mädchenkopf mit zierlich verwirrten Locken und mutwilligem Lächeln guckte herab, im leichten Nachtkleide, die eine Schulter etwas entblößt, die voll und glänzend schien; in langen zierlichen Fingern hielt sie eine eben aufgeblühte Rose, die sie den glühend roten Lippen näherte. “Nun wahrlich!” rief Eduard laut, “wenn dies Bild von Rubens ist, wie es sein muss, so hat der herrliche Mann in dergleichen Gegenständen alle anderen Meister übertroffen! Das lebt, das atmet! Wie die frische Rose dennoch frischeren Lippen entgegenblüht! Wie sanft und zart die Röte beider ineinander leuchtet und doch so sicher getrennt ist. Und dieser Glanz der vollen Schulter, darüber die Flachshaare in Unordnung gestreut! Wie kann der alte Walter sein bestes Stück so hoch hinauf hängen und ohne Rahmen lassen, da all das andre Zeug in den kostbarsten Zierden glänzt?” (“Die Gemälde” 1: 206)¹³⁷

The gaze is not a voyeuristic one, since the girl he is looking at is looking at him as well.

The aesthetics of the image captivate Eduard to the point that they prevent him from removing his gaze from the painting. He is literally paralyzed. Michael Fried, art historian and critic, wrote the following on the objective of paintings in *Absorption and Theatricality*: “a painting ... had first to attract the beholder, then to arrest and finally to

Madrid, by Rubens’ contemporary Guido Reni (1575-1642), whose “Christ with a Crown of Thorns” is mentioned later on in the story. Tieck has presumably seen the version of this later painting (also known as “Ecce Homo”) in the Dresden Art Gallery. The question would be did Tieck know of Reni’s “Girl with a Rose”?

¹³⁷ “A blond girl’s head with delicately disheveled curls and a brattish smirk looked down, wearing only a light nightgown, one shoulder exposed; in long, delicate fingers she held a blooming rose, which she brought closer to her red lips. ‘If this painting is a Rubens,’ Eduard exclaims, “which it certainly is, then he has outdone all other masters with this work. It lives, it breathes. Like the red rose blooming towards the even redder lips. How gently and tenderly the redness of both glow in each other and at the same time they are separated clearly from each other. How can old Walther hang his best piece so high up and without a frame?” (Translation mine)

enthrall the beholder, that is a painting had to call to someone, bring him to a halt in front of itself and hold him there as if spellbound and unable to move.”¹³⁸ The painting is successful in fulfilling the objective stated by Fried. To continue along the lines of the painting’s objective, W.J.T. Mitchell responds to Fried’s statement in *What do Pictures Want?*” by stating that “the paintings’ desire, in short, is to change places with the beholder, to transfix or paralyze the beholder, turning him or her into an image for the gaze of the picture in what might be called ‘the Medusa effect’.”¹³⁹ The Medusa effect happens literally in Tieck’s novella. Eduard is paralyzed by the sheer beauty of the painting of the young girl and thus turns into a statue, figuratively. Unbeknownst to Eduard, he is being observed by the painting, since he is unaware that he is looking at the young daughter of the collector. His assumption that the room consisted only of paintings led him to ignore the uncanny reality of the painting, which bordered on the mere impossible.

Er erhob wieder den Blick und fing an zu begreifen, welche gewaltige Kunst die der Malerei sei, denn das Bild wurde immer lebendiger. “Nein, diese Augen!” sprach er wieder zu sich selbst, ganz im Anschauen verloren, “wie konnten Pinsel und Farbe dergleichen hervorbringen? Sieht man nicht den Busen atmen? die Finger und den runden Arm sich bewegen?” (“Die Gemälde” 1: 206)¹⁴⁰

¹³⁸ Michael Fried, *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. (Chicago: University of Chicago Press, 1988), 92.

¹³⁹ Mitchell, *What Do Pictures Want?* 36.

¹⁴⁰ “He lifted his gaze again and started to understand how powerful the art of painting was because the painting became livelier and livelier the longer he looked at it. ‘No these eyes,’ he said to himself ‘how could paint brushes and color produce such beauty? Doesn’t one see the bosom breathing? The fingers and arm moving?’” (Translation mine)

The moment it seemed like the painting was coming to life, the young girl dropped a rose, which landed on his face, and then proceeded to close the window. Eduard's hypnotic state comes to a sudden end. Mieke Bal differentiates between gazing and glancing at a painting. When the viewer is aware that he is looking at a representation of reality rather than mistaking it for reality, he is glancing at the painting.

Distinct from the gaze, the glance is the involved look where the viewer, aware of and bodily participating in the process of looking, interacts with the painting, and does not need, therefore, to deny the work of representation, including its most material aspects like brush-, pen-, or pencil work. The awareness of one's own engagement in the act of looking entails the awareness that what one sees is a representation, not an objective reality, not the "real thing."¹⁴¹

Eduard's interaction with the pseudo-painting results in him believing that he is looking at the "real thing," which he is in fact doing. Subconsciously Eduard knew that he was looking at a human being rather than a painting but questioned the likelihood of this since he was in a room which displayed Walther's art collection. Bal believes that seeing is an act of interpreting and thus that the interpretation can influence ways of seeing. If one applies this principle to Eduard's experience in the reception hall, one could claim that since he interpreted the painting as a Rubens, this interpretation didn't allow him to see what was really there because the analysis blurred his vision.¹⁴²

¹⁴¹ Mieke Bal, *Reading Rembrandt* (Cambridge: Cambridge University Press, 1991), 142.

¹⁴² If his attribution of the "painting" to Rubens is mistaken, then this parallels his mistaken interpretation of what he sees (the real girl) as a painting.

Und so war es auch in der Tat: denn in diesem Augenblick erhob sich das reizende Bild und warf mit dem Ausdruck schelmischen Mutwillens die Rose herab, die dem jungen Mann ins Gesicht flog, trat dann zurück und verschloss klirrend das kleine Fenster. ("Die Gemälde" 1: 206)¹⁴³

Once the act of interpreting is activated, most of what is seen by the viewer is no longer based on what is visible but rather on his/her mental images. Eduard is recalling information he has stored on Rubens' paintings and is projecting these memories and images onto the actual painting. In order for the viewer to really see what exists in a painting, a 'simple' viewing of the visual image needs to take place. W.J.T. Mitchell discusses in *What do Pictures Want?* that they possibly might not want anything from their viewer. Interpreting or decoding them might go against the will of the painting. Ultimately the painting might just want to be looked at and nothing more.

What pictures want, then, is not to be interpreted, decoded, worshipped, smashed, exposed, or demystified by their beholders, or to enthrall their beholders. They may not even want to be granted subjectivity or personhood by well-meaning commentators who think humanness is the greatest compliment they could pay to pictures ... What pictures want in the last instance, then, is simply to be asked what they want, with the understanding that the answer may well be, nothing at all. (*What do Pictures Want* 48)

¹⁴³ "And this was the case: because at this moment the charming picture stood up and threw with the expression of impishly mischief the rose down, which flew into the young man's face. Then she stepped back and closed the small window." (Translation mine)

Eduard humanizes the painting, since he believes that if a painting displays plasticity to the degree that it can be mistaken for reality, it has achieved virtuosity. Mitchell is alluding to the fact that it is possible that the viewer is complicating or intellectualizing something that doesn't need to be. Accepting that pictures might not demand anything from their viewers would mean that the interaction between the viewer and the painting would be a superficial act. And it is questionable if that is what the painting really wants since it would lose its significance and standing in society. What Mitchell doesn't mention is that the painting is an extension of the artist and that the artist's objective needs to be taken into account when interacting with his/her works. Instead, he humanizes it, which he rather facetiously states is what the painting might not want one to do. His essay ends with a contradiction but nonetheless poses some valid and important questions in regard to viewing the visual arts.

So far the perspective of Eduard has been discussed, but that of Sophie has been ignored. Sophie has the upper hand when both are looking at each other as she knows that she is looking at a person rather than a portrait. Therefore, she also controls what and for how long Eduard sees the visual image. In contrast to Eduard, she is glancing not gazing at him, but she has the option of giving him only a glimpse of herself. Elkins states, "the opposite of a glance, by the way, is a glimpse: because in a glance, we see only for a second, and in a glimpse, the object shows itself only for a second" (*The Object Stares Back* 207). The reason she opts against giving him only a glimpse is because she is fascinated by and interested in him and wants to see what kind of effect her physical appearance will have on him. This objective can only be achieved if she allows him to gaze at her.

Eduard's Ekphrasis is a reaction to what he is seeing. The description is an involuntarily, unconscious act. The sheer beauty makes such an impression on Eduard that he can't resist commenting on what he is seeing. Abigail Sophia Rischin focuses on two types of Ekphrasis, static and dynamic, which she defines as follows:

Briefly, static Ekphrasis offers a response that is indeed descriptive, reflecting the impulse to re-present the work of visual art in its spatiality and stasis. Dynamic Ekphrasis, by contrast, is generated by the gazer's active engagement with the image and reflects his or her imaginative entry into the illusion of the visual world.¹⁴⁴

Eduard's description and interaction with the painting can be labeled as static and descriptive Ekphrasis since the description consists of two phases. The first phase is focused on reproducing the beauty of the image in words. But while he is describing the visual image, he is enchanted more and more by the painting, resulting in him forgetting that he is looking at an image from the outside in. Rather, he is under the impression that he has entered the 'visual world' and will be able to interact with the beautiful girl. Dynamic Ekphrasis uncovers the repressed wish of the gazer, who wants to enter the painting since it is depicting a perfect world. The artist has successfully modified and improved reality when a painting achieves the result that the gazer would rather be living in the world being depicted on the canvas than in reality.

Rather than delivering descriptive stasis, this mode of Ekphrasis reads a narrative in the work of art, ushering it into the world of time and change.

¹⁴⁴ Abigail Rischin, "Speaking Looks: Varieties of Ekphrastic Experience in Nineteenth-Century Literature" (Diss. Yale University, 1995), 5.

Addressing the work of art, posing questions to it, or making it speak, dynamic Ekphrasis imagines the animation of art. And it sometimes envisions a momentary blurring of the boundary between art and life. (Rischin, “Speaking Looks” 5)

In the end Eduard is embarrassed that he mistook the daughter for a painting by Rubens, since he becomes aware that while he was admiring her, he was being observed in his hypnotic state.

Erschrocken und beschämt nahm Eduard die Rose vom Boden auf. Er erinnerte sich nun deutlich des schmalen Ganges, welcher oben neben dem Saale weg lief und zu den höheren Zimmern des Hauses führte; die übrigen kleinen Fenster waren mit Bildern verhangen, nur dieses hatte man, um Licht zu gewinnen, in seinem Zustande gelassen und der Hausherr selbst pflegte von dort oft die Gäste zu mustern, die seine Galerie besuchen wollten. (“Die Gemälde” 1: 206)¹⁴⁵

Nevertheless Eduard justifies his misperception by noting that all of the other windows are indeed covered up by paintings and thus his mistake is understandable and acceptable. Elkins says, “seeing is not easy: it is not easy to do, it is not easy to control, and it is certainly not easy to understand” (*The Object Stares Back* 124). The complexity of seeing is highlighted by Tieck due to his awareness of the effect it has on the viewer. Not only does the viewer need to identify what he/she is seeing but also to make sense of the emotions or memories it is triggering. Hegel said, “nothing can exist,..., without the

¹⁴⁵ “Shocked and embarrassed he picked up the rose from the floor. He now remembered that there was a narrow hallway which led to the higher rooms; the rest of the small windows were covered with paintings, only this one, in order to win light, was left unchanged, and the owner would often examine from there who wanted to visit his gallery.” (Translation mine)

possibility that it is visible to the mind” (Elkins, *The Object Stares Back* 224). Seeing can take place even when one does not understand what one is seeing, known as “blindsight” (Elkins, *The Object Stares Back* 224). What differentiates this type of seeing from normal seeing, according to Elkins, is that no knowledge is acquired due to the visual images not being interpreted. Lastly, the viewer needs to be able to conclude if what he is seeing is reality or illusion.

The reader encounters a different type of Ekphrasis when Walther informs him about paintings. His descriptions are very different from Eduard’s since visual art plays a different role in his life. He measures the virtuosity of a painting based on how well it is able to mirror reality.

Außer jenem Porträt sah man dort eine so unvergleichliche Landschaft von Nicolas Poussin, wie mir noch nie eins vorgekommen ist. Im sanften Abendlicht fuhr Christus mit seinen Jüngern auf dem Wasser. Die Lieblichkeit des Widerscheins der Häuser und Bäume, die klare Luft, die Durchsichtigkeit der Wellen, der edle Charakter des Erlösers und die himmlische Ruhe, die über dem Ganzen schwebte und unser Gemüt wie in Wehmut und friedlicher Sehnsucht auflöste, ist nicht zu beschreiben.

(“Die Gemälde” 1: 229)¹⁴⁶

He is always aware that he is looking at a visual image; therefore, the Ekphrasis is static in nature because he is focused on emphasizing the details of the visual composition he is

¹⁴⁶ “Besides the portrait, one saw an incomparable landscape painting by Nicolas Poussin like I have never seen before. In the soft evening light Christ drove with his Apostles on the water. The loveliness of the houses’ and trees’ reflections, the clear air, the transparency of the waves, the noble character of the Redeemer and the heavenly peace, which hovered over it all and dissolved our mind as in pain and peaceful desire, is impossible to describe.” (Translation mine)

looking at. As Rischin notes, “this static, descriptive mode might be seen as an act of deference or devotion to the image – in this case perhaps as a tribute to the exquisite perfection ... saw embodied in the painting” (“Speaking Looks” 25). Walther is only capable of seeing what is inside of the framed painting because he views the objective of the painting to reproduce reality. Therefore, the paintings that accomplish mimesis have the greatest value to him because they successfully deceive the viewer. “Daneben hing ein Christus mit der Dornenkrone von Guido Reni, von einem Ausdrücke, wie ich ihn seitdem auch nicht wieder gesehen habe ... Dieser Ausdruck der Milde, des ergebenen Duldens, der himmlischen Güte und des Verzeihens musste auch das starrste Herz durchdringen“ (“Die Gemälde” 1: 229-30).¹⁴⁷ Interpreting or attempting to understand the paintings is not necessary in his opinion because what is inside of the frame, and not what is beyond it, will be exhibited in his home. When discussing paintings in order to gain a better understanding of what is on the canvas the question arises if static or dynamic Ekphrasis is more useful and informative? It depends on what Ekphrasis is trying to convey and to whom. Walther is describing to his dinner guests paintings that have gone missing. Thus they do not have access to them and in this instance static Ekphrasis helps them understand why Erich and Walther view them as masterpieces.

Prior to Eduard’s gaze being captured by a pseudo-painting, he did not have a true appreciation for the visual arts. He resented his father’s passion for them, because of that passion having turned into an obsession resulting in neglect of his fatherly duties.

¹⁴⁷ “Next to it a Christ with a Crown of Thorns by Guido Reni was hanging, with an expression, like I have not seen ever since. ... This expression of clemency, the ensuing sufferance, the heavenly benevolence, and the forgiveness must pierce through the even numbest heart.” (Translation mine)

Understanding or appreciating the artist's work is of little importance for the collector. Art is utilized to increase a person's standing in society. The goal of art collectors is to not only impress society with their extensive collection but also to become immortal through art.

A related need to obtain immortality through leaving their intact collections, bearing their names, to famous museums seems to have been a major motive of many collectors. By willing his treasures, the collector leaves behind a part of himself and perpetuates his name for all time, something often not possible through his children or his business and professional activities.¹⁴⁸

The obsession of possessing art emphasizes the superficiality and danger of materialism. Collecting is portrayed by Tieck as an addiction that consumes individuals.

I draw attention to the fact that for the collector collecting can just be as much a way of life as his business or profession sometimes overshadowing his nominal vocation; certainly its rewards strongly reinforce his collecting. It involves regular personal and epistolary contacts with other collectors, with artists, with dealers and with museum staffs. In many cases these contacts have broadened his social life by developing into friendships with people with very different personalities and backgrounds. Collecting also entails making regular rounds of the auction houses, antique shops and art galleries. There is the ever-present

¹⁴⁸ Frederick Baekeland, "Psychological Aspects of Art Collecting," *Interpreting Objects and Collections*, ed. Susan M. Pearce (London: Routledge, 1994), 205-19 at 217.

possibility of making a find or of undergoing what can be, like falling in love, one of life's most compelling experiences: irresistible attraction to a beautiful work of art, suffusion with the desire to own it, and finally possession and enjoyment. (Baekeland, "Psychological aspects" 210)

Is this way of life acceptable or abnormal? If it has a negative effect on one's environment and causes one to neglect one's responsibilities, then the art collector's behavior could be given the label of compulsive collector since he is no longer in control of his behavior. Should Walther and Eduard's father suffer from compulsion then they cannot be held responsible for their actions since they are involuntary, triggered by a mental disorder. However, if they are not, then their actions can be viewed as egotistical since their decisions were conscious ones. Tieck was very critical of individuals who viewed art as a *Ware*¹⁴⁹, and therefore the behavior of the collectors in the text can be viewed as conscious because Tieck wants to emphasize how one should not interact with art. Monika Schmitz-Emans points out in her essay *Etüden über Plagiat und Fälschung* the following in regards to the collectors in "Die Gemälde":

Die Leidenschaft für die Kunst der Malerei wird nicht als edle Passion, sondern als zumindest latent schädliche *idée fixe* charakterisiert; sie artet offenbar leicht aus zur blinden Sammelwut, welche zudem meist auch noch nach dem Kunstmarkt blinzelt. Gemäldekollektionen- daran wird der Leser immer wieder erinnert- sind nicht nur und für manchen Sammler

¹⁴⁹ "Product" (Translation mine)

auch nicht primär Gegenstände der Verehrung, sondern eben auch Objekte kommerzieller Transaktionen.¹⁵⁰

Collecting leads to art becoming a product. Upon becoming a product, the meaning of the painting becomes secondary, since the market price determines the value of the painting.

Since Eduard's father has passed away the story emphasizes how Walther's actions and motivations are all linked to what is best for his collection. He has developed tunnel vision for paintings and their worth to his collection. All other aspects of life are largely ignored, as the following passage illustrates:

Erich hatte bei seinem Handel ein ansehnliches Vermögen erworben; in diesem Augenblicke besaß er eine Sammlung ganz vorzüglicher Bilder aus den italienischen Schulen, und Walther hatte den Gedanken, dass falls seine Tochter sich noch zu dieser Heirat bereden ließe, Erich als dann seinen Handel einstellen und diese vorzüglichen Gemälde seiner Galerie einverleiben solle, damit der Schwiegersohn diese dann nach seinem Tode als eine recht ausgezeichnete besäße und erhielte. Denn es war ihm fürchterlich, sich diese treffliche Sammlung einst wieder zerstreut zu denken, vielleicht gar unter dem Preise verkauft und an Menschen

¹⁵⁰ "The passion for art is not characterized as a noble one but rather as a latently damaging one. It easily results in blind acquisitiveness, which mostly keeps an eye on the art market. Painting collections, the reader is reminded of this repeatedly, are not only, and for some collectors not even primarily, objects of worship, but also objects of commercial transactions." (Translation mine)

Monika Schmitz-Emans, "Etüden über Plagiat und Fälschung: Ludwig Tiecks Novelle *Die Gemälde* und Jean Pauls Roman *Der Komet*," *Die Prosa Ludwig Tiecks*, ed. Detlef Kremer (Bielefeld: Aisthesis Verlag, 2005), 115-35 at 116.

vergeudet, bei denen die Bilder durch Unverstand zugrunde gehen könnten.

(“Die Gemälde” 1: 218)¹⁵¹

The thought of his collection possibly being split up after his death causes him great anxiety. Therefore, he continuously contemplates the possible husbands for his daughter (obsessive-compulsive behavior), and decides on those that have an appreciation for art and thus will not split up the collection. Erich is an especially attractive candidate because a marriage would lead to the fusion of Walther’s and his collection, resulting in an even more impressive collection and a greater chance of Walther achieving immortality. The obsession with his collection becomes apparent again when he thinks about how he would have been more than happy to have acquired Erich’s collection but is unable to do so since he requires sufficient funds to buy his daughter a respectable mansion. Walther’s control over his obsessive-compulsive behavior allows one to conclude that he is not suffering from an uncontrollable urge. Rather, his behavior falls into the category of an immense passion, which borders on compulsive behavior. Nonetheless, it is strange and alarming to his daughter that when it comes to finding a suitable husband for her, he is not concerned with finding somebody who will take good care of her but rather of his collection. “Die Gier nach wertvollen Kunstwerken oder nach deren Geldwert macht Menschen zu Betrügern und zu Betrogenen. Das Glück eines jungen Mädchens wird vom Schicksal einer Bildersammlung abhängig gemacht”

¹⁵¹ “Erich had accumulated great wealth with his trade; at this time he possessed a collection of wonderful paintings from the Italian schools. Walther had the idea that if his daughter could be persuaded to marry him, he could retire and combine his collection with his so that after his death his son in law would not only be in possession of an excellent collection but also receive another excellent one. For he could not bear the thought that his excellent collection would be dismantled and possibly sold below value and to people who did not understand them, resulting in the paintings’ demise.” (Translation mine)

(Schmitz-Emans, “Etüden über Plagiät” 116).¹⁵² Walther knows it is abnormal to place the well-being of art objects above that of his own daughter but does not want to admit to it.¹⁵³

Eduard, on the other hand, neither respects art nor does he respect his father’s collection. The only time he has visited Walther since his father’s death is when he wanted to sell him a painting of his father’s collection. Instead of talking sense into Eduard, Walther takes advantage of Eduard’s resentment for his father’s collection and sells all of the masterpieces below value.

Sein Vater, ..., war ein reicher Mann, der ein großes Vermögen hinterließ; er hatte eine so starke Leidenschaft für die Kunst, wie gewiss nur wenige Menschen ihrer fähig sind. Auf diese verwandte er einen großen Teil seines Vermögens, und seine Sammlung war unvergleichlich zu nennen. Darüber aber versäumte er wohl etwas zu sehr die Erziehung dieses seines einzigen Sohnes; sowie daher der Alte starb, war der junge Mensch nur darauf bedacht, Geld auszugeben, mit Schmarotzern und schlechtem Volke Umgang zu haben, sich Mädchen und Equipagen zu halten. (“Die Gemälde” 1: 210-11)¹⁵⁴

¹⁵² “The greed for valuable artworks or their monetary value turns people into deceivers and dupes. A young girl’s happiness is dependent upon the fate of a painting collection.” (Translation mine)

¹⁵³ “Er mochte es sich nicht gestehen, aber er dachte, wenn er in die Zukunft schaute, weit mehr an das Heil seiner Sammlung als an das Glück seines Kindes” (“Die Gemälde” 1: 219). “He didn’t want to admit to himself, but when he looked into the future he thought much more about the well-being of his collection than about the happiness of his child.” (Translation mine)

¹⁵⁴ “His father ... was a rich man, who left him a large inheritance; he had a strong passion for art which only few are capable of having. He spent most of his wealth on it and his collection was without comparison. Due to this, he neglected the education of his only son. When he passed away the young man was only interested in spending money, hanging around dubious characters and spending money on girls.” (Translation mine)

The action of breaking up the collection can be seen as an act of revenge since the collection was his father's life and identity. Freeing himself of the paintings, which took his father from him, had a cathartic effect on him. Eduard criticized his father's and Walter's obsession with art, since art was the window through which they saw nature and the world. The world depicted by paintings became their reality. Elkins makes an interesting point when he writes:

[W]e want to be pictures, not just be in them, and so when I look at a picture I am also looking at myself, at a way that I might be. I want the relationship between my self and my world to be like the relationship between the parts of a picture, and so I look to pictures for advice on the ways that might happen. It may be that one of the reasons visual art is so highly valued and so important to so many cultures is that it provides examples and models for how we might fit into the world. (*The Object Stares Back* 85)

If Elkins is right, then the collectors in Tieck's novella are misunderstood by the author himself since their purpose is a much more profound one than at first visible. Art is helping the collectors to answer the existential question: why am I here? This perspective also gives art a higher standing in society, one Tieck would have not opposed at all. Elkins seems to be speaking on behalf of Tieck since he is of the opinion that art is essential in life and therefore more than just an aesthetically pleasing image one looks at.

Nonetheless, it cannot be denied that both collectors lived in an artificial world which they had complete control over since they decided on the paintings to be purchased and displayed, thus making it an attractive alternative to reality. Paul Verilio has said,

“you only see what you look at and you only look at what you want to see.”¹⁵⁵ In order to ensure that they only saw what they wanted to see, Walther and Eduard’s father made sure that any undesirable objects were removed from their sight.

Wie man nur so unter leblosen Bildern ausdauern kann und einzig in ihnen und für sie dasein! ... Ist es nicht, als wenn diese Enthusiasten in einem verzauberten Reiche untergehen? Für sie ist nur die Kunst das Fenster, durch welches sie die Natur und die Welt erblicken; sie können beide nur erkennen, indem sie mit den Nachahmungen derselben vergleichen. Und so verträumte doch auch mein Vater seine Jahre; was nicht Bezug auf seine Sammlung hatte, war für ihn nicht bedeutender, als wenn es unter dem Pole vorfiele. Seltsam, wie jede Begeisterung so leicht dahin führt, unser Dasein und alle unsere Gefühle zu beschränken. (“Die Gemälde” 1: 205)¹⁵⁶

The world depicted by paintings became their reality. Eduard is unaware that he will contradict himself since he has not yet had the experience of only being able to recognize the beauty of Walther’s daughter by mistaking her for a painting. Like his father and Walther, art is the window through which he becomes aware of the true beauty of nature and the world. The comparison of the daughter with a painting by Rubens allows him to appreciate her magnificence and hence fall in love with her. In this case he sees what he

¹⁵⁵ Paul Virilio, *The Vision Machine* (Bloomington: Indiana University Press, 1994), 42.

¹⁵⁶ “How one can live amongst inanimate paintings and only be in and there for them! ... Is it not as if these enthusiasts were drowning in this enchanted realm? For them only art is the window through which they see nature and the world; they can only recognize both by comparing them to the emulations of these. And so my father dreamed away his years; things that had nothing to do with his collection were of no importance to him. Strange how each ardor can so easily constrain our existence and emotions.” (Translation mine)

wants to see, a Rubens painting. “Ist es möglich, ..., dass die kleine Sophie in einem Zeitraume von vier Jahren zu einer solchen Schönheit hat erwachsen können” (“Die Gemälde” 1: 206)?¹⁵⁷ At the conclusion of this incident Walther appears and asks Eduard how he can help him. Eduard shares with him that he has found a Salvator Rosa that his father had stored in a bookcase. “Sehen Sie hier, ..., was ich noch unvermutet in der Verlassenschaft meines seligen Vaters gefunden habe, ein Bild, das in einem Bücherschranke aufbewahrt war, den ich seit Jahren nicht eröffnet habe; Kenner wollen mir sagen, dass es ein trefflicher Salvator Rosa sei” (“Die Gemälde” 1: 207).¹⁵⁸ Walther is so thrilled at the prospect of adding another renowned artist to his collection that he does not question its authenticity.¹⁵⁹ ““So ist es’, rief der alte Walther mit begeisterten Blicken. ‘Ei, das ist ein herrlicher Fund! Ein Glück, dass Sie es so unvermutet entdeckt haben. Ja, mein verstorbener lieber Freund hatte Schätze in seinem Hause, und er wusste selber nicht, was er alles besaß’” (“Die Gemälde” 1: 207).¹⁶⁰ He only pretends to inspect it carefully but in reality he has already decided that he must purchase it. His obsession blinds him and poses an opportunity for Eduard to take advantage of this weakness.

Er stellte das Bild in das rechte Licht, prüfte es mit leuchtenden Augen,
ging näher und wieder zurück, begleitet aus der Ferne die Linien der
Figuren mit einem Kennerfinger und sagte dann: Wollen Sie mir es

¹⁵⁷ “Is it possible ... that little Sophia has turned into such a beauty within four years?” (Translation mine)

¹⁵⁸ “Look here... what I have unexpectedly found in my father’s estate. A painting he stored in a bookcase, which I haven’t opened in years; connoisseurs want to tell me that it is an excellent Salvator Rosa.” (Translation mine)

¹⁵⁹ Salvatore Rosa (1615-1673) known for his landscapes and portraits.

¹⁶⁰ ““That is it,’ old Walther exclaimed with enthused glances. ‘Oh, what a great find that is! What luck that you found it so unexpectedly. Yes, my dear deceased friend had many treasures in his house and he didn’t even know himself what all he owned.’” (Translation mine)

ablassen? Nennen Sie den Preis, und das Bild ist mein, wenn es nicht zu teuer ist. (“Die Gemälde” 1: 207-08)¹⁶¹

Out of nowhere a stranger appears and shares with Walther and Eduard the fact that it is a fake, resulting in our questioning of Walther’s knowledge of art.¹⁶² How didn’t he notice that it is too new to be a Salvator Rosa? Being a collector does not mean that one is an art expert. It means that one has the financial means to buy paintings.

So sind Sie selbst hintergangen, ..., im Fall Sie nicht hintergehen wollen; denn dieses Bild ist augenscheinlich ein ziemlich modernes, vielleicht ist es ganz neu, wenigstens gewiss nicht über zehn Jahre alt, eine Nachahmung der Manier des Meisters, gut genug, um auf einen Augenblick zu täuschen, das sich aber bei näherer Prüfung dem Kenner bald in seiner Blöße zeigt. (“Die Gemälde” 1: 208)¹⁶³

The act of collecting necessitates nothing more than money, but to be an expert requires one to have a thorough background in art history. Tieck is criticizing those collectors who believe they understand art because they have an extensive collection. This illusion ends the minute they realize that they have one or more forgeries in their collection. Walther’s reaction is surprising when it is revealed that the painting is a fake. He remains very calm and does not believe that Eduard purposely tried to sell him a fake. Rather, he is of the

¹⁶¹ “He placed the painting in the proper light, checked it with gleaming eyes, approached it and then backed up again, followed from a distance the lines of the figures with a connoisseur finger and said then, ‘Do you want to sell it to me? Name your price and the painting is mine, if it is not too expensive.’” (Translation mine)

¹⁶² Perhaps the joke is that Eduard, who apparently cannot tell a Reni from a Rubens, is no more a connoisseur of Art than his father was who purchased a fake Salvator Rosa without noticing it. All of Eduard’s comments on art need to be seen in the light of his lack of the collector’s eye and knowledge.

¹⁶³ “So you were deceived yourself because this painting is obviously a quite modern one. It is possibly pretty new, at least not more than ten years old. An emulation of the master, which is good enough to deceive one momentarily but when looked at more closely by the expert, it will be revealed as a fake.” (Translation mine)

opinion that either Eduard was fooled when he purchased the painting for a low price or his father was and therefore, hid it in the closet. “‘Er ist gewiss selbst hintergangen’, sagte der alte Walther, ‘oder er hat wirklich das Bild, wie er sagt, gefunden, und sein Vater, der ein großer Kenner war, hat es schon deswegen, weil es nicht echt ist, beiseite geschafft’” (“Die Gemälde” 1: 210).¹⁶⁴ Eduard’s father was, in contrast to Walther, not just a collector but also an expert in art. Therefore, Walther alludes to the fact that the father carefully inspected all paintings prior to purchasing them. He possibly purchased this fake because he was entertained by the virtuosity of the copy. The stranger listens to Walther but does not accept his explanation for why Eduard tried to sell him a fake. “‘Sie wollen es zum besten kehren, alter Herr’, sagte der Fremde, ‘aber in diesem Falle wäre der junge Mensch nicht so unanständig heftig geworden’” (“Die Gemälde” 1: 210).¹⁶⁵ Walther shares with the stranger who Eduard is and why he is not interested in pursuing the matter any further. Another reason why he is so generous is because he is well aware that due to Eduard he has been able to grow his collection at a minimal cost since unlike the stranger, Eduard knows very little about the market value of the paintings.

Art, which destroyed Eduard’s youth, becomes the solution to his problem. Having discovered the collection of paintings for which Walther and Erich have been yearning puts Eduard in a position of possessing something of great value, thus giving him power over these individuals. Eduard has little use for art and is willing to exchange the collection for Walther’s daughter, Sophie. It is uncanny to see Sophie being transformed into an object by her father, an act that he does not view as a problem

¹⁶⁴ “‘He was certainly deceived himself,’ said old Walther, ‘or he really found the picture, as he has stated, and his father, who was a great art connoisseur put it aside because it was a fake.’” (Translation mine)

¹⁶⁵ “‘You want to make the best out of the situation old man,’ the stranger said, ‘but if that were the case the young man would have not gotten so upset.’” (Translation mine)

because treating her as such will allow him to possess the works of art whose mysterious disappearance haunted him for so long.

Ohne Antwort rannte der Alte hinaus und zur Tochter hinüber. Im Streit mit dieser käme er zurück. Du musst mein Glück machen, geliebtes Kind, rief er aus, indem er mit ihr hereintrat, von dir hängt nun die Seligkeit meines Lebens ab. Die erschrockene Tochter wollte immer noch widersprechen, aber auf einem heimlichen Wink Erichs, den sie zu verstehen glaubte, schien sie endlich nachzugeben. ("Die Gemälde" 1: 283)¹⁶⁶

Sophie is shocked by her father's behavior because he is unacquainted with the owner of the paintings, but is still willing to promise her to him in order to get his hands on the collection. Walther's obsession and greed are highlighted here since everything becomes secondary when the opportunity presents itself to add to his collection. The only reason Sophie eventually agrees to marry the unknown owner of the collection is because Erich signals to her that it is okay. He is the one who helps the two young people come together by outsmarting the obsessed collector Walther. To Walther's surprise, Eduard is the owner of the paintings he so desperately wants to own.

Eine Seitentür öffnete sich, und Eduard trat ungefähr so gekleidet herein, wie der ihm ähnliche Schäfer auf dem alten Gemälde von Quintin Messys stand.- "Dieser?" schrie Walther. "Woher haben Sie die Gemälde?" Als ihm Eduard den sonderbaren Vorfall erzählt hatte, nahm der Alte die Hand

¹⁶⁶ "Without giving an answer, the old man ran out and over to his daughter. In an altercation with her he came back. 'You have to create my happiness dear child,' he exclaimed, upon entering with her. 'My life's happiness is dependent on you.' The shocked daughter wanted to disagree but upon a secret wave of Erich's, which she believed to have understood, she seemed to finally give in." (Translation mine)

der Tochter und legte sie in des Jünglings, indem er sagte: “Sophie wagt viel, aber sie tut es aus Liebe zu ihrem Vater; ich denke, mein Sohn, du wirst nun klug und gut geworden sein.” (“Die Gemälde” 1: 284)¹⁶⁷

The first thing Walther notices when Eduard enters the room is that he is dressed like a shepherd in a Quintin Messys painting.¹⁶⁸ His mind is so focused on the visual arts that he places everybody and everything in a painting. At first Walther assumes he has stolen them, but when he finds out that he found them in his father’s house he is willing to forgive him for all of his previous mistakes, because in the end the only thing that matters to him is to own the most impressive art collection in his area. His superficiality and ignorance are noticeable in the closing scene of the novella when Walther is not aware that Sophie is not marrying Eduard because of his wish, but rather because she loves him.

Eduard doesn’t value possessions and therefore separating with the prized objects of his father’s collection is not a struggle. They are just objects to him that he was surrounded by while growing up. Looking at them does not have the same effect on him as it does on Walther. “In Erichs Hause waren alle jene Gemälde im besten Lichte ausgehangen, und es wäre vergeblich, des Vaters Erstaunen, Freude und Entzücken beschreiben zu wollen. Die Bilder waren, so behauptete er, bei weitem schöner, als er sie in seiner Erinnerung gesehen hatte” (“Die Gemälde” 1: 283).¹⁶⁹ Tieck is conveying that

¹⁶⁷ “A side door opened and Eduard entered dressed like a shepherd on an old Quintin Messy painting. ‘This man?’ Walther screamed. ‘Where did you get the paintings from?’ When Eduard had told him about the strange incident, he took his daughter’s hand and placed it in that of the young man and said: ‘Sophie is risking a lot but she is doing it out of love for her father; I believe my son that you now have become smart and good.’” (Translation mine)

¹⁶⁸ Quentin Massys (Tieck’s “Messys”) (1465/1466-1530), the founder of the Antwerp School. See *Sternbalds Wanderungen*, 185.

¹⁶⁹ “In Eric’s house all of the paintings were exhibited in the best lightning and it would have been pointless to try to describe the father’s astonishment, joy, and delight. The paintings he claimed were much more beautiful than he had remembered.” (Translation mine)

art plays numerous roles in peoples' lives. It can be an obsession, a hobby, or a negotiation tool. Furthermore, the relationship one has with art depends on what one hopes to experience when viewing a painting.

It becomes apparent in the novella that the type of ekphrasis used alludes to how individuals interact with visual art. Tieck believed it wasn't art's purpose to just portray nature and please the viewer's eye, as is the opinion of *Der Unbekannte*. "Die Kunst soll unser Leben erhöhen und erheitern, alle Dürftigkeiten desselben und aller Jammer der Welt soll uns in ihrer Nähe verschwinden" ("Die Gemälde" 1: 224).¹⁷⁰ Rather, one needs to go beyond what one sees, like Eduard does when he is viewing the pseudo-painting. When reading *Phantasien über die Kunst* it becomes apparent that Tieck thought, "... art should aspire to achieve a form of expression that points beyond itself, and thus sparks the thought of imagination of its reader or spectator. The ideal reader or spectator, for her part, should approach a work with the expectation of being able to see more than meets the eye" (Rischin, "Speaking Looks" 174). If the eye doesn't see what's not there, then art runs the risk of becoming a superficial, insignificant, and mute object. Erich touches on how paintings suffered this fate when its viewers did not know how to read and appreciate art.

Weiß ich doch die Zeit noch, wo man in den Galerien die schönsten Werke eines Leonardo nur als merkwürdige und sonderbare Altertümer vorwies, selbst Raffael wurde nur mit einschränkender Kritik bewundert, und über noch ältere große Meister zuckte man die Achseln und

¹⁷⁰ "Art should elevate and enliven our life; all barrenness and misery should disappear in its presence."
(Translation mine)

betrachtete die Malereien der früheren Deutschen oder Niederländer niemals ohne Lachen. Diese Barbarei der Unwissenheit ist doch jetzt vorüber. (“Die Gemälde” 1: 226)¹⁷¹

Erich believes that if one goes beyond what is on the canvas then there is no guarantee that art will only please its viewer as *Der Unbekannte* thinks it should.

“Schönheit ist Freude, Leben, Kraft” (“Die Gemälde” 1: 224).¹⁷² It is possible that art will cause its viewer discomfort and anxiety if one goes beyond the “single moment,” since the painting might prompt us to revisit repressed memories. But only then do we get a complete picture (inside and outside of the frame) rather than just a partial one.

Lessing’s view was that the Sister Arts cooperate: “Und so, wie gesagt, sehen wir bei dem Dichter entstehen, was wir bei dem Maler nicht anders als entstanden sehen können” (Lessing, *Laokoon*, FA 5/2 122-23).¹⁷³ So the objective of Ekphrasis is to not only describe what is, but also to get a glimpse of what is not on the canvas in order to complete via our imagination the picture which was only started by the painter.

¹⁷¹ “I still know the time when in galleries the most beautiful works of Leonardo were seen as strange and odd antiquities, even Raffael was only admired sparingly, and one only shrugged one’s shoulders when viewing even older masters and the paintings of the earlier German and Dutch painters were never viewed without a laugh. This barbarianism of ignorance is over now.” (Translation mine)

¹⁷² “Beauty is joy, life, strength.” (Translation mine)

¹⁷³ “And so, as I have said, we see in the poet’s work the origin and formation of that which in the picture we can only behold as completed and formed.” (Lessing, *Laocoön*, trans. McCormick 84)

CHAPTER 4. PALACES, SCULPTURES, DREAMS AND HALLUCINATIONS IN
 “DIE FREUNDE” (1797), “DER RUNENBERG” (1804), “DIE ELFEN” (1812),
 “LIEBESZAUBER” (1812), AND “DAS ALTE BUCH UND DIE REISE IN’S
 BLAUE HINEIN” (1834)

Ludwig Tieck is best known for his *Märchen*,¹⁷⁴ which are written in novella form.

Marianna Thalmann explains successfully in *Das Märchen und die Moderne* how they differ from the *Hausmärchen* which most of us are familiar with.

Diese Märchen der Romantiker, das in einem ersten Rettungsversuch
 “Kunstmärchen” genannt wurde, hatte Eigenschaften, die der honetten
 Grundlage der Kinder und Hausmärchen widersprachen. Da fehlte das
 Eindeutige und Erheiternde. Es hatte grundsätzlich den Boden des
 Vertrauten und Anheimelnden verlassen. Da war eine Vielstimmigkeit von
 Problem und Lösung vorhanden, da waren Dissonanzen, Wortgeheimnis
 und Dunkelheiten und anscheinend kein Gemüt.¹⁷⁵

¹⁷⁴ “Die Lust am Geheimnisvollen und Wunderbaren, wie sie in der literarischen Kultur am Ende des Jahrhunderts aufkommt, ist das Symptom eines Mentalitätswandels, der den rationalistischen Geist zurückdrängt. Es sind viele, die am gemessenen Schreiten des aufgeklärten Fortschritts zweifeln oder gar verzweifeln und einen Ausnahmezustand herbeisehnen, der ihnen erlaubt, einzelne Stufen zu überspringen und ihr individuelles Glück zu machen, noch ehe die triumphierende Vernunft das Glück der Menschheit sichert” (Safranski, *Romantik* 54). “The delight of the mysterious and wonderful, as it emerges in the literary culture at the end of the century, is a symptom of a change in mentality, which pushes back the rationalistic spirit. There are many who doubt the measured pace of the enlightened progress or even despair and who yearn for a state of emergency, which allows them to skip over particular steps and to make their individual luck, even before the triumphant reason ensures the luck of humanity.” (Translation mine)

¹⁷⁵ Marianne Thalmann, *Das Märchen und die Moderne* (Stuttgart: W. Kohlhammer, 1966), 5.

“These fairy tales of the Romantics, which were called in an attempted rescue effort art fairy tales, had traits that contradicted the honorable children and house fairy tales. The distinct and exhilarating were missing. It left the basis of trust and the familiar. A diversity of problems and solutions existed, dissonance, secrecy, and darkness, and apparently no mind.” (Translation mine)

Tieck's early novellas, written before 1829, are based on his early novella theory. He demands "dass wir die Regeln der Ästhetik mit allen Begriffen unseres aufgeklärten Jahrhunderts vergessen und uns ganz dem schönen Wahnsinn des Dichters überlassen."¹⁷⁶ Sarah Austin claims in her book *Fragments from German Prose Writers* that "the fantastic grace, the mysterious charm, of his *Märchen* are unrivalled. They seem written not only about, but by fairies and creatures of the element. He manages to combine a sort of infantine simplicity with the gorgeousness of eastern imagery, or the dimness of Gothic superstition."¹⁷⁷ The last novella to be discussed in this chapter is centered on Tieck's later novella theory from 1829. Stamm states, "Er als erster, mit seinem Roman und seinen Novellen, habe auf das wirkliche Leben hingewiesen und gleichzeitig gezeigt, wie das Alltägliche und Geringe den Schimmer und die Farbe des Wunderbaren annehmen könne" (Stamm *Späte Novellen* 37).¹⁷⁸ The five *Kunstmärchen*, "Die Freunde," "Der Runenberg," "Die Elfen," "Liebeszauber," and "Das alte Buch und die Reise in's Blaue hinein" move the dream, *das Wunderbare* and the unconscious to the center of the plot. "They show sympathy and fascination with the abnormal and the pathological, put the terrifying powers of our unconscious impulses on display and explore the conditions under which inspiration can turn into madness and enthusiasm into disaster."¹⁷⁹ The dream and the unconscious provide the protagonist with latent

¹⁷⁶ Ralf Stamm, *Ludwig Tiecks späten Novellen: Grundlage und Technik des Wunderbaren* (Stuttgart: W. Kohlhammer, 1973), 22.

¹⁷⁷ Sarah Austin, *Fragments from German Prose Writers* (New York: D. Appleton and Company, 1841), 51.

¹⁷⁸ "He as the first one with his novellas and novels pointed out the real life and at the same time how the daily and the slight could take on the glimmer and colors of the wonderful." (Translation mine)

¹⁷⁹ Jürgen Barkhoff, "Romantic Science and Psychology," *The Cambridge Companion to German Romanticism*, ed. Nicholas Saul (Cambridge: Cambridge University Press, 2009), 209-225 at 219.

information which helps him to understand his own psyche better; but, as Barkhoff points out, it is at a risk of going mad.

Hubbs agrees with Tieck's fascination with dreams in his early literary works.

Diese Traumwelt, deren phantastische und rätselhafte Eigenschaften außerhalb der tastbaren Erfahrungen des realen Weltalls schweben, gewährt dem Menschen einen Blick in das Zeitlose, in das Unendliche hinein, und wird deshalb von der Tiefenpsychologie eifrig durchforscht, weil sie als eine Widerspiegelung des Unbewussten aufgefasst wird und weil sie vielleicht zu einem Verständnis des menschlichen Seelenlebens und der Seelenkrankheiten führen könnte.¹⁸⁰

New areas of the unconscious are being explored in these fairy tales, as Tieck at one point speculated, “das Reich der Träume die wahre Welt sein könnte und das Bewusstsein dagegen ein Verdämmern oder eine Hemmung” (Hubbs “Das Kollektive Unbewusste” 686).¹⁸¹ Marianne Thalmann, one of the most prominent Tieck scholars of the 20th century, stated correctly, “Im romantischen Schrifttum steht das Märchen als idealste Form zur Aufschließung neuer Bereiche da” (*Das Märchen und die Moderne* 5).¹⁸² Ludwig Tieck believes the errors the protagonists make and their dark secrets, desires, and obsessions that cause them to struggle and question their existence have an enlightening effect on the protagonist. “[Tieck] betrachtet die Irrungen des Menschen und

¹⁸⁰ V.C. Hubbs, “Tieck, Eckbert und das Kollektive Unbewusste,” *PMLA* 71.4 (1956): 686-93.

“This dreamworld in which the fantastical and mysterious traits float outside of the touchable experiences of the universe provide the individual a look into the timeless, the infinite and is thus avidly researched by depth psychology because it is viewed as a reflexion of the conscious and because it could possibly lead to an understanding of the human psyche and what causes mental illness.” (Translation mine)

¹⁸¹ “...that the world of dreams could be the real world and the consciousness on the other hand a tamping or a repression.” (Translation mine)

¹⁸² “In romantic texts the fairy tale is the ideal form of discovering new areas.” (Translation mine)

die Dunkelheiten in ihm als produktives Material” (*Das Märchen der Moderne* 39).¹⁸³ In order to make sense of the unconscious experiences we need to analyze our environment and most importantly ourselves. Novalis brilliantly states that: “Wir werden die Welt verstehen, wenn wir uns selbst verstehn, weil wir und sie integrante *Hälften* sind.”¹⁸⁴ What we see in the world is a reflection of our inner selves and only if we understand our deepest internal self will the world that we see make sense. Once we understand the unconscious and conscious mind we have closed the circle because now waking and dreaming states have been combined, resulting in a more balanced individual. Walter Hinderer writes that “Tiecks literarische Träume sind in der Tat wie häufig in romantischen Texten Zugänge zum Unbewussten, Selbstinszenierung der Einbildungskraft, Dechiffriergeräte verdrängter Wünsche und Sehnsüchte, Spiegel anderer und höherer Welten, aber auch der Nachtseite der menschlichen Natur, den wahnartigen Zuständen.”¹⁸⁵ Tieck’s contemporaries believed that the dream deserved ample attention since the unconscious surfaces during the dream state and reveals important information. “Man vertraut dem Innewerden mehr als dem bewussten Wachsein. Die Vorgänge im Helden sind selten bewusst gesteuert. Vieles ist bildhaftes und dösiges Erlebnis ohne die Spannungen der Wachheit. Der Held ist ja weniger auf der

¹⁸³ “[Tieck] views the individual’s errors and the darkness within him as productive material.” (Translation mine)

¹⁸⁴ Novalis “Vermischte Fragmente I,” *Das Philosophische Werke I*, ed. Richard Samuel et al., *Schriften*, vol. 2, 3rd ed. (Stuttgart: Kohlhammer, 1981), 539-57 at 548, lines 12-13 (#115).

“We will understand the world when we understand ourselves because they are integrant halves.” (Translation mine)

¹⁸⁵ Walter Hinderer, “‘Die Träume sind vielleicht unsere höchste Philosophie’: Bemerkungen zum Traumdiskurs Ludwig Tiecks,” *Traum-Diskurs der Romantik*, ed. Peter-Andre Alt and Christiane Leiteritz (Berlin: de Gruyter, 2005), 283-312 at 309.

“Tieck’s literary dreams are in fact, as is often the case in romantic texts, the access to the unconscious, the self-staging of the inaguration, tools of repressed wishes and desires, a mirror of other and higher worlds but also the night-side of human nature, the delusional state.” (Translation mine)

Suche nach der Wahrheit, denn auf der Suche nach dem Geheimnis des Lebens”
 (Thalmann, *Das Märchen der Moderne* 39).¹⁸⁶ Jean Paul describes the dream in a descriptive manner, giving the reader a better idea of what is happening in a dream. “Fürchterlich tief leuchtet der Traum in den uns gebaueten Epikurs- und Augias-Stall hinein; und wir sehen in der Nacht alle die wilden Grabtiere und Abendwölfe ledig umherstreifen, die am Tag die Vernunft an Ketten hielt.”¹⁸⁷ The Romantics discussed repressed wishes and desires surfacing in the dream state due to rationality slumbering, which Sigmund Freud would later expand on. Freud introduced new terminology and replaced rationality with Super-Ego and the *Grabtiere* and *Abendwölfe* with the Id. Carl Gustav Carus, a physician, philosopher and self taught painter, states in his book *Psyche* that when we are in a dream state we come into contact with our unconscious, which provides us with valuable information about our own psyche. His book begins with the intriguing sentence: “Der Schlüssel zur Erkenntnis vom Wesen des bewussten Seelenlebens liegt in der Region des Unbewusstseins” (Carus, *Psyche* 1).¹⁸⁸ Abel, a German philosopher, whose main interest was the human soul, believed that dreams could lead to insight which we would not have in a waking state. “Manchmal fördern Träume Einsichten zutage, die uns im Wachzustand verborgen sind.”¹⁸⁹ All of Tieck’s literary characters act on their dreams or hallucinations but not always in a manner that is

¹⁸⁶ “One trusts the internal more than the conscious state. The incidents in the hero are seldomly consciously controlled. Much is picture-like and a dozy experience without the excitement of alertness. The hero is less in search of the truth than in search of the secret of life.” (Translation mine)

¹⁸⁷ Jean Paul, “Briefe und bevorstehender Lebenslauf,” *Werke*, ed. Norbert Miller et al., 1st-3rd ed., 10 vols. (Munich: Hanser, 1960-1985), vol. 4, (1962): 925-1080 at 980 (“Fünfter Brief,” 967-82).

“Terribly deep the dream illuminates into the built Epikurs and Augias stable; and we see at night all of the wild grave animals and evening wolves walking around that are chained by reason during the day.” (Translation mine)

¹⁸⁸ “The key to recognizing the conscious psyche lies in the region of the unconscious.” (Translation mine)

¹⁸⁹ Jakob Friedrich Abel, *Theses Philosophicae* (Stuttgart: Cotta, 1780), 495.

“Sometimes dreams support insights, which are hidden during our waking state.” (Translation mine)

in their own best interest. They act recklessly because the dreams and hallucinations elicit emotions such as fear and dissatisfaction that erase all reasoning.

All protagonists have a life altering experience and it changes their lives enormously. What the protagonists fail to do is to readjust their behavior to the change in their environment, which would allow them to live happy and productive lives. In this chapter the impact the visual images appearing in the dreams and hallucinations have on the protagonists will be analyzed, and I will show how the dreams and hallucinations symbolize the unconscious in Tieck's texts. I also assert that Tieck portrays dreams as beyond the psychoanalytical unconscious and a mirror of the dreamer's self-conceptions. Calvin Hall points out "ideas of self are revealed by the repertoire of parts taken by the dreamer in a series of dreams."¹⁹⁰ Furthermore, this chapter will show that the dreams Tieck incorporates into his novellas are mental paintings based on the protagonists' impressions. The texts make us aware that dreams are like a museum, since they consist of numerous visual images appearing one after another.

A dream is a succession of images, predominantly visual in quality, which are experienced during sleep. A dream commonly has one or more scenes, several characters in addition to the dreamer, and a sequence of actions and interactions usually involving the dreamer. It resembles a motion picture or dramatic production in which the dreamer is a participant-observer. (Hall, *Meaning of Dreams* 1)

Furthermore, all texts considered here will show that Tieck was unique in the sense that he recognized that dreams are more than just wish fulfillment. He acknowledged that

¹⁹⁰ Calvin S. Hall, *The Meaning of Dreams* (New York: McGraw-Hill, 1966), 3.

dreams were also a platform for individuals' problems and conflicts to surface freely.

"Dreams, however, have a way of cutting through the pretensions and delusions of waking life and bringing the dreamer face to face with his real problems. Caught in the web of conflict, his dreams are a record of the struggles he makes to free himself" (Hall, *Meaning of Dreams* 17). Lastly, it will be argued that dreams are made up of numerous 'single moments,' to use Lessing's words, and thus that dream interpretations are closely related to Ekphrasis.

"Die Freunde" (1797) is a short story that emphasizes one dream and the visual and auditory hallucinations the protagonist Ludwig Wandel is having.¹⁹¹ The reader is made aware from the outset that Wandel is a lost soul who therefore spends a lot of time reflecting on life and his internal struggles. Thalmann makes a valid comment by stating: "Nur das nackte Bewusstsein kennt eine richtige Gegenwart. Und so gehört es mit zum romantischen Stimmungsmenschen, dass er vorwiegend in Vergangenheit und Zukunft lebt" (*Das Märchen und die Moderne*, 44).¹⁹² Tieck's characters are all trying to become conscious of the world and their surroundings, but in order to achieve this they all must take a journey to the inner self, which is symbolized by the dream and mines throughout Tieck's texts.

While Wandel is on his way to see his sick friend who is on the verge of dying, he is flooded by his wishes and desires to live as harmoniously as nature does.

The romanticists themselves felt that a genuine romanticist was a person
that yearned for infinite, complete harmony, a harmony within his own

¹⁹¹ Ludwig Tieck, *Tiecks Werke. Novellen* (Berlin: W. Spermann, 1885).

¹⁹² "Only naked consciousness knows a real presence. And so it belongs to the romantic individual that he predominately lives in the past and future." (Translation mine)

self, between the spirit and nature of man. A romanticist feels the dissonances within his own soul and wishes to remove them. He aims to quiet the longing in his spirit for the absolute, to become conscious of the “Chaos“; but his final goal is ever to attain harmony.¹⁹³

Shortly after the desire to become one with nature, a beautiful palace suddenly appears in the middle of the woods, which marks the beginning of Ludwig Wandel’s dream. “In der Mitte strahlte ein Palast mit tausend und tausend Farben, wie aus lauter beweglichen Regenbogen und Gold und Edelsteinen zusammengesetzt; ein vorübergehender Fluss warf spielend die mannigfaltigen Schimmer zurück, und eine weiche rötliche Luft umfing das Zauberschloss” (“Die Freunde” 150).¹⁹⁴ Wandel’s brain is using memories to reconstruct a palace in his dream.¹⁹⁵ What Wandel is remembering and creating is based on what his brain has encoded¹⁹⁶ in the past.

Encoding and remembering are virtually inseparable. But the close relationship between the two can sometimes cause problems in our everyday lives. We remember only what we have encoded, and what we encode depends on who we are- our past experiences, knowledge, and

¹⁹³ Alfred Lussky, “Tieck’s Approach to Romanticism” (Diss. University of Michigan, 1925), 41.

¹⁹⁴ “In the middle a palace gload with thousands of and thousands of colors as if composed of numerous moveable rainbows, gold, and gemstones; a passing river reflected playfully the numerous gleams and a soft red-like air surrounded the magical castle.” (Translation mine)

¹⁹⁵ Herder wrote in “Plastik”: “Im Gesicht ist *Traum*, im Gefühl *Warheit*,” “Plastik: Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildendem Traume,” *Schriften zu Philosophie, Literatur, Kunst und Altertum 1774-1787*, ed. Jürgen Brummack and Martin Bollacher, *Werke*, ed. Martin Bollacher, 10 vols. in 11 (Frankfurt: Deutscher Klassiker Verlag, 1985-2000), vol. 4 (1994), 243-326 at 250; “Sight gives us *dreams*, touch gives us *truth*,” Herder, *Sculpture: Some Observations on Shape and Form from Pygmalions Creative Drama*, trans. Jason Gaiger (Chicago: University of Chicago Press, 2002), 38. Based on this statement whenever we visit museums or galleries new images should appear in our dreams. Visual images, one could conclude, make our dreams more interesting and diverse. But only being able to touch something will give us truth since we know for a fact that it exists and is not a mere illusion.

¹⁹⁶ “Encoding process- a procedure for transforming something a person sees, hears, thinks, or feels into a memory” (D.L. Schacter, *Searching for Memory: The Brain, the Mind, and the Past* [New York: Basic Books, 1996], 42).

needs all have a powerful influence on what we retain. This is one reason why two different people can sometimes have radically divergent recollections of the same event.¹⁹⁷

Therefore, Wandel's reproduction of the palace is unique, since no other person will encode and remember the exact same details as he does. In order for the image of the palace to be constructed in his dream, different memories he has of palaces need to be accessed so that one can be built for his dream.

Dreaming is memory-based, but it generally is not, in the conventional sense, mere remembering. It is a form of conscious recollection in which bits and pieces from various memory files seem to have been caught up together, although they pose, in the dream, as fitting together naturally in some unified impression.¹⁹⁸

One could refer to this palace as a "memory collage." Tieck makes use of notional Ekphrasis since he is describing a palace that only exists in Wandel's mind. Tieck continues to make use of notional Ekphrasis when he describes the three beautiful women who inhabit the palace Wandel gains admittance to. "Auf schönen Rasenbänken saßen erhabene Weibergestalten, die ernstlich miteinander redeten. Sie waren grösser als die gewöhnlichen Menschen, und hatten in ihrer überirdischen Schönheit zugleich etwas furchtbares, das jedes Herz zurückschreckte" ("Die Freunde" 151-52).¹⁹⁹ Even though the

¹⁹⁷ D. L. Schacter, *Searching for Memory: The Brain, the Mind, and the Past* (New York: Basic Books, 1996), 52.

¹⁹⁸ David Foulkes, *Dreaming: A Cognitive-Psychological Analysis* (Hillsdale: Lawrence Erlbaum Associates, 1985), 28.

¹⁹⁹ "On beautiful grass benches, illustrious women sat, speaking seriously with each other. They were larger than average people and their heavenly beauty had at the same time something terrible about it, which scared off every heart." (Translation mine)

description is brief, again the fact that their beauty is described as “überirdische Schönheit” leads one to conclude that only Venus, the goddess of love and seduction, can be meant. What exactly is meant by *etwas furchtbares* and *jedes Herz zurückschreckte* in regards to the beautiful women is questionable. It is possible that their splendor was so immense that it reached the level of being uncanny due to it being humanly impossible to possess such great beauty. The instant the viewer, in this case Wandel, becomes aware of this, he develops a fear since he is not sure if what he is seeing is real or an illusion or even possibly a vision he is having right before his own death.

Tieck only gives a brief description of these beautiful women because he is aware that words cannot depict beauty as effectively as paintings can and thus is following Lessing’s advice in *Laokoon*. “Der Dichter, der die Elemente der Schönheit nur nacheinander zeigen könnte, enthält sich daher der Schilderung körperlicher Schönheit, als Schönheit, gänzlich. Er fühlt es, dass diese Elemente, nacheinander geordnet, unmöglich die Wirkung haben können, die sie, nebeneinander geordnet haben.” (Lessing, *Laokoon*, FA 5/2, 144).²⁰⁰ By only alluding to the beauty of these women he is allowing the reader to use his own imagination and memories of Venus. “Ein gutes Kunstwerk muss genug Raum für den Beobachter lassen, es darf nicht die ganze Handlung zeigen, sondern nur das Allerwichtigste. Lessing betont, wie wichtig die Imagination für die Wahrnehmung der Kunst ist und bemerkt, ‘die Anschaulichkeit’, solle nicht in ‘Schilderungssucht’ oder ‘Allegoristerei’ ausarten, sondern offen bleiben.”²⁰¹ Tieck is

²⁰⁰ “Because the poet is able to show the elements of beauty in succession only, he abstains entirely from the depiction of material beauty as such. He feels that these elements when placed in succession are unable to achieve the effect that they produce in close union.” (Lessing, *Laocoön*, trans. McCormick, 104)

²⁰¹ Beate Allert, “Wie farbig darf die Dichtung sein? Lessings Beitrag zum Diskurs der Farben im 18. Jahrhundert,” *Lessing Yearbook/ Jahrbuch*. XXXVII (2006/2007): 139-49 at 144-45.

aware that the verbal cannot depict the beauty in the same way that the visual can. “Was für den Dichter gilt, sind Handlungen, Aktionen oder Geschichten in der Zeit. Jedoch die Malerei muss auf die Darstellung der Zeit verzichten und sich auf einen einzigen ‘prägnanten Moment’ konzentrieren” (Allert, “Wie farbig darf die Dichtung sein“ 144). The verbal can tell a story since it is *Zeitkunst* which a single moment cannot since it is *Raumkunst* according to Lessing. Thus, he concludes the following: “[D]aß sich das, was die Maler durch Linien und Farben am besten ausdrücken können, durch Worte gerade am schlechtesten ausdrücken läßt” (Lessing, *Laokoon*, FA 5/2, 150).²⁰² Tieck understood that each art focused on a different aspect of representation. In both instances the depicted will have a different effect on the mind of the viewer. Wandel’s unconscious mind for instance allows the three women to come to life. No longer are they mere art objects but rather human subjects. Herder declares: “Eine Statue muß leben: ihr Fleisch muß leben: ihr Gesicht und Mien sprechen. Wir müssen sie anzutasten glauben und fühlen, daß sie sich unter unsern Händen erwärmt. Wir müssen sie vor uns stehen sehen, und fühlen, daß sie zu uns spricht.”²⁰³ Wandel’s memory of the Three Graces, one could speculate, recalls the sexual desire he experienced when he looked at them previously in a museum, and therefore the emotions and feelings, rather than the aesthetics of the statues, are highlighted.²⁰⁴ The Three Graces represent ideal womanhood for Wandel and

²⁰² “[T]hat what is best expressed by the painter in lines and colors is least expressible in words.” (Lessing, *Laocoön*, trans. McCormick, 107)

²⁰³ Herder, “Studien und Entwürfe zur Plastik: 1. Von der Bildhauerkunst fürs Gefühl,” *Sämtliche Werke*, ed. Bernhard Suphan, et al., 33 vols. (Berlin: Wiedmann, 1877-1913), vol. 8 (1882), 88-94 at 88; “A statue must live: its flesh must come to life, its face and expression must speak. We must believe that we touch it and feel that it warms under our hands. We must see it stand before us and feel that it speaks to us.” (trans. Jason Gaiger, “Introduction,” Herder, *Sculpture*, 1-28 at 25)

²⁰⁴ This transformation from lifeless marble to living being is known as the Pygmalion effect. (Greek mythology) a king who created a statue of a woman and fell in love with it; Aphrodite brought the sculpture to life as Galatea. WordNet 3.0 Copyright © 2006 by Princeton University.

thus he becomes obsessed with them since not only one, but rather all three women in the dream resemble Venus. As long as Wandel does not question his hallucinations in his dream, the statues speak to him and also take on human-like characteristics resulting in the reader and Wandel forgetting that they are lifeless statues. “Sei unbesorgt! Sagte die Schönste von ihnen, Du bist uns hier willkommen und wir haben Dich schon seit langem erwartet; Du hast Dich immer in unsere Wohnung gewünscht, bist Du nun zufrieden?” (“Die Freunde” 152)²⁰⁵ In addition, accepting the illusions lead to him finding complete blissfulness for the first time in his life.

Ein lieblicher Morgen zog herauf und die Frauen begrüßten ihn wieder. Er sprach mit ihnen beherzter und war heut mehr gestimmt, Fröhlich zu sein, weil ihn die umgebene Welt nicht mehr so sehr in Erstaunen setzte. Er betrachtete den Garten und den Palast, und sättigte sich mit der Pracht und dem Wunderbaren, das er dort antraf. So lebte er mehrere Tage glücklich, und glaubte, dass sein Glück nie höher sein könnte. (“Die Freunde” 155)²⁰⁶

Tieck successfully lures the reader into this fantasy world by having the protagonist act if he were living in a universe parallel to reality. Wandel seems determined to remain in this world because reality has disappointed him.

²⁰⁵ ““Don’t worry!’ Said the most beautiful of them, ‘you are welcomed company and we have been expecting you for a long time; you always wished yourself to be in our apartment, are you satisfied now?’” (Translation mine)

²⁰⁶ “A beautiful morning appeared and the women greeted him again. He spoke with them more couragesously and was more in the mood today to be happy because the surrounding world didn’t put him in a state of astonishment anymore. He looked at the garden and the palace and satisfied himself with the grandour and the wonderful that he ecountered there. He lived happily for several days and believed that his luck could never be any greater.” (Translation mine)

Nimmermehr! Rief Ludwig aus; denn schon in jener kalten Erde sehnte ich mich nach Freundschaft und Liebe, und sie kamen mir nicht näher. Der Wunsch nach diesen Gefühlen mussten mir die Gefühle selber ersetzen, und darum trachtete ich darnach, hier zu landen, um hier alles in der schönsten Vereinigung anzutreffen. ("Die Freunde" 156)²⁰⁷

Unlike today's society the Romantics believed you needed to be in touch with both the real and the unreal worlds in order to be balanced and complete. In this regard Wandel is not balanced and complete since he is favoring one over the other. The dream to escape into a painting also comes to mind when reading about the place Wandel finds himself in. It resembles a painting from the high renaissance period, depicting a beautiful and harmonious world. Wandel is living in the pregnant moment of a painting, which is alluded to when the rooster crows and everybody in the fantastical world displays fear. Something is about to happen which will disrupt the harmony. "Zuweilen war es, als wenn ein Hahnengeschrei in der Nähe erschallte, dann erzitterte der ganze Palast und seine Begleiterinnen wurden bleich; es geschah gewöhnlich des Abends und man legte sich bald darauf schlafen" ("Die Freunde" 155).²⁰⁸ Wandel's environment knows it will only exist as long as he is willing to believe in it, which is the climax. The minute he decides to return to reality this world will cease to exist. Lessing commends Timocachus' painting of Medea since he picked the perfect single moment as well. "Die Medea hatte

²⁰⁷ "'Never!' Ludwig exclaimed; 'because on the cold earth I already longed for friendship and love and they never came closer to me. The wish for these feelings had to replace the feelings themselves, and therefore I aspired to land here in order to encounter everything in the most beautiful unification.'" (Translation mine)

²⁰⁸ "Sometimes it seemed like the crow of a rooster rang out and then the entire palace trembled and his companions turned pale; it usually happened in the evenings and one went to sleep shortly thereafter." (Translation mine)

er [Timomachus] nicht in dem Augenblick genommen, in welchem sie ihre Kinder wirklich ermordet; sondern einige Augenblicke zuvor, da die mütterliche Liebe noch mit der Eifersucht kämpfet. Wir sehen das Ende dieses Kampfes voraus” (Lessing, *Laokoon*, FA 5/2 33).²⁰⁹ It is important that the painting doesn’t provide the viewer with too much information since it would diminish our interest in and reaction to the painting. “Wir zittern voraus, nun bald bloß die grausame Medea zu erblicken, und unsere Einbildungskraft gehet weit über alles hinweg, was uns der Maler in diesem schrecklichen Augenblick zeigen könnte” (Lessing, *Laokoon*, FA 5/2)²¹⁰ I agree with Lessing that no painting could possibly be more powerful than our own imagination. Furthermore, the single moment lures the viewer into the painting since he wants to know what is about to happen. Depicting a single moment captivates the viewer more than if the climax were depicted since he needs to add information to the painting. One could claim the viewer is the missing piece of the puzzle because only when the viewer continues the story being depicted, in his mind, is it complete.

In the end Wandel leaves this fantastical place because his bad conscious plagues him.

Da käme ein fremder Wanderer auf ihn zu und grüßte ihn freundlich und redete ihn so an: “Es ist mir lieb, dass ich Dich nun doch wieder sehe.” – “Ich kenne Dich nicht,” sagte Ludwig. – “Das kann wohl sein,” antwortet

²⁰⁹ “Timomachus did not represent Medea at the moment she was actually murdering her children, but a few moments before, when a mother’s love was still struggling with her vengefulness. We can foresee the outcome of this struggle.” (Lessing, *Laocoön*, trans. McCormick 21)

²¹⁰ “[W]e tremble in anticipation of seeing Medea as simply cruel, and our imagination takes us far beyond what the painter could have shown us in this terrible moment.” (Lessing, *Laocoön*, trans. McCormick 21)

jener, “aber Du glaubtest mich sonst einmal recht gut zu kennen. Ich bin
Dein krankgewordener Freund.” (“Die Freunde” 158)²¹¹

He is well aware of where he should be and therefore he dreams of his friend, who Wandel doesn't recognize immediately since he is trying to repress the memory of him in order to be able to remain in the dream world. “Mitten in der höchsten Wonne des Traums fühlt er sich schuldig, weil er seine Freundespflicht vernachlässigt hat.”²¹² The anxiety of having escaped into another world rather than getting to his friend as fast as possible enters into the dream since the emotion elicits him to dream of the friend which causes him such discomfort that he wakes up. Psychiatrist Ernest Hartmann is unique since he, unlike his contemporaries of the twenty-first century, believes that dreams are up to something and thus we can learn from them. When discussing anxiety he states, “simply becoming aware of the anxiety and relating it to underlying problems can lead to making changes in one's life.”²¹³ And this is what Wandel precisely does. He wakes up and reconnects with his ill friend who no longer is sick. Realizing that this other world is not the only world we are meant to live in elicits a change, *Wandel*, in him. The conscious and unconscious worlds need to be balanced in order for the individual to be in touch with both of his personalities.

Und doch hält es Schubert so wenig wie die andern Romantiker für
geraten, sich dem Zauber der inneren Abgründe völlig hinzugeben. Es gilt

²¹¹ “A friendly wanderer approached him and greeted him nicely and addressed him as follows: ‘I am happy that I get to see you again after all.’ – ‘I don't know you,’ Ludwig said. – ‘That is possible,’ he answered, ‘but you believed to know me quite well at one time. I am your friend who fell ill.’” (Translation mine)

²¹² Albert Béguin, *Traumwelt und Romantik. Versuch über die romantische Seele in Deutschland und in der Dichtung Frankreichs* (Bern: Francke, 1972), 282.

“Amidst the greatest delight of the dream he feels guilty because he has neglected his duties as a friend.” (Translation mine)

²¹³ Ernest Hartmann, *The Nature and Functions of Dreaming* (Oxford: Oxford University Press, 2011), 136.

auf die Botschaften zu hören, die uns von dorthier erreichen und uns
ermahnen, das Werk des Bewusstseins nicht für unsere volle Wirklichkeit
zu halten; es gilt zu erkennen, dass wir an einem Unbegreiflichen und
Unaussprechlichen teilhaben, das uns übersteigt und das uns ruft. Aber wir
sind und bleiben Geschöpfe dieser Erde und sollen es auch bleiben,
Menschen, denen bestimmt ist, ihren weiten Weg der Vereinzelung zu
Ende zu gehen, und dieser Weg ist kein anderer als der des hellen
Bewusstseins. (Béguin, *Traumewelt* 153)²¹⁴

We are meant to live in both worlds, and therefore Wandel had to leave the dream world
so that he can complete what he was meant to complete in a conscious state. “Können wir
aus der Märchenwelt zurückkehren? Tieck hat mit Zögern geantwortet. Aber so viel steht
fest: wir müssen zurückkehren.”²¹⁵ Tieck claims that Wandel is not convinced that both
worlds are equal. Wandel is happiest when he lives in the world that is made up of his
hallucinations because he can control what he sees and experiences, thus fulfilling his
wishes. Therefore, his opinion differs from that of his friend, who seems to have not
visited this parallel world yet because he is convinced that reality, the state of
consciousness, is the most attractive place. Ritzeler agrees with Wandel’s friend. “In den
Freunden wird ein junger Mensch im Traum in jene ersehnte überirdische Welt versetzt;
aber ihm graut vor der lebensfernen Kühle, die dort herrscht; und er ist glücklich, sich

²¹⁴ “And Schubert believes as little as the other Romantics do, that it is unwise to completely devote oneself to the magic of the internal depths. It is important to listen to the messages that reach us from there and warn us, to not take the work of our consciousness as our entire reality; it is important to recognize that we are part of an incomprehensible and unspeakable that far excels us and calls us. But we remain creatures of this earth and should also remain so; humans are determined to end their long journey and this path is no other than that of the illuminating consciousness.” (Translation mine)

²¹⁵ Wolfgang Rath, *Ludwig Tieck: Das Vergessene Genie* (Munich: Schöningh, 1996), 85.

““Can we return from the fairy tale world?” Tieck answered hesitantly. ‘But one thing is certain: we must return.’” (Translation mine)

erwachend wieder im Diesseits zu finden.”²¹⁶ One could definitely interpret Wandel as not wanting to ever return to the fantastical world based on what he says when he recognizes his friend in the dream. “Ich will mich zufrieden stellen, rief Ludwig unter heftigen Tränengüssen aus, nur komm wieder mit mir zurück und sei mein voriger Freund, lass uns diese Wüste, dieses glänzende Elend verlassen” (“Die Freunde” 158).²¹⁷ It is clear that Wandel is trying to convince himself that this parallel universe is not very attractive so that leaving it is not so hard. Furthermore, this reaction emphasizes Wandel’s struggle to find his true identity and place in reality. Yet, Thalmann believes that Wandel’s return to reality shows that the fairy tale hero is not escaping reality and his provincial existence but only taking a temporary leave in order to explore the other.

Schon *Die Freunde* ... hat letzten Endes der Erde den Vorzug gegeben vor dem Feenland, das aus der Perfektion des ewigen Friedens und der klassischen Harmonie lebt. Das wahrhaft Zauberhafte ist eben gerade die Unsicherheit unserer Wirklichkeit, in der wir an Täuschung und Maske hingegeben sind und sozusagen aus der Tiefenperson heraus leben dürfen.
(*Das Märchen und die Moderne* 40)

Thalmann makes a valid argument, nevertheless I don’t agree with her since it becomes apparent at the beginning of the text that Wandel is not happy in his conscious state because he cannot find love and friendship on earth. “...; denn schon in jener kalten Erde sehnte ich mich nach Freundschaft und Liebe, und sie kamen mir nicht näher” (“Die

²¹⁶ Paula Ritzler, *Der Traum in der Dichtung der deutschen Romantik* (Bern: Paul Haupt, 1943), 35.

“In *Freunde* a young person is transported into this heavenly world; but he dreads the coldness that exists there and he is happy to find himself in the here and now upon waking up.” (Translation mine)

²¹⁷ ““I want to be content,’ he exclaimed while crying violently, ‘only please come back with me and be my previous friend, let us leave this desert, this glossy misery.’” (Translation mine)

Freunde” 156).²¹⁸ In his book *Die Symbolik des Traumes* Schubert challenges the notion that we should always be present in reality since we usually have numerous illusions during our waking state. Furthermore, he believes our true emotions and wishes do not surface as freely during our waking state.²¹⁹ Béguin quotes Schubert in his book *Traumwelt* when discussing the complexities of the dream.

Halten wir allein unser Bewusstseinsleben für wirklich, so wird es zum Traum; vielleicht ist gerade der Traum der eigentliche Zustand des Wachens, der einzige Augenblick, wo wir nicht länger das Spielzeug einer Illusion sind, wo wir uns unserer verborgenen Natur zu erinnern vermögen. (Béguin, *Traumwelt* 153)²²⁰

Schubert gives the dream greater importance and poses the question if the dream world is not the truer world possibly because the environment does not influence it. He also claims that the dream is the actual state of being mentally awake because we do not have to worry about the status quo or society. The mind is completely free in the dream and therefore we are too. Wandel in “Die Freunde” states that he has never been so happy and wishes he had allowed himself to enter this world sooner. “Wo steht denn nun die Grenzsäule zwischen Wahrheit und Irrtum, die die Sterblichen immer mit so verwegenen Händen aufrichten wollen? O ich hätte in meinem ehemaligen Leben nur noch öfter irren sollen, so wäre ich vielleicht früher für diese Seligkeit reif geworden” (“Die Freunde”

²¹⁸ “because I already longed for friendship and love on the cold earth and they did not come any closer to me.” (Translation mine)

²¹⁹ Gotthilf Heinrich von Schubert, *Die Symbolik des Traumes* (Heidelberg: L. Schneider, 1968). German Romanticism laid the foundation of Psychoanalysis and influenced Freud and his followers greatly.

²²⁰ “If we all view our consciousness as real, it becomes a dream; maybe it is the dream that is the actual state of awakesness, the only moment where we are not a toy of our illusions, where we are able to remember our hidden nature.” (Translation mine)

153).²²¹ Entering the dream world takes courage. In addition, we need to be open to what we are seeing and experiencing in our dreams in order to benefit from them. But in the end Thalmann contends that Wandel had no choice but to leave the fairy world because love and friendship did not exist which he was in search of and unwilling to live without. There is no such thing as time and pain in Wandel's dream and this makes the reader and dreamer aware that the world is unreal. But this should not diminish the importance of the unreal according to Thalmann. "Ist nicht all unser Wissen in dieser Welt nur ein Irrtum? Dahinter steht aber auch schon unausgesprochen, dass alle Täuschungen ein Zauber ist, mit dem wir in der Nähe des Wunderbaren leben. Was wären wir ohne den Schein?"²²² Even though Thalmann's interpretation of why Wandel returns to reality differs from mine, she recognizes the importance of illusions in Tieck's text.

In addition to visual hallucinations Wandel is also having auditory hallucinations, which unlike today, were not perceived as pathological during the time the story was written, but rather as a significant event due to the belief that the voice is sharing an important message. Psychiatrist Oliver Sacks writes,

Hearing voices occurs in every culture and has often been accorded great importance- the gods of Greek myth often spoke to mortals, and the gods of the great monotheistic traditions, too. Voices have been significant in

²²¹ "Where is the border between truth and error, which the mortals always want to erect with keen hands? O, I should have erred more in my previous life, then I would have possibly become due for this bliss sooner." (Translation mine)

²²² Marianne Thalmann, *Ludwig Tieck, Der Heilige von Dresden* (Berlin: De Gruyter, 1960), 24.

"Isn't all of our knowledge in this world just an error? Behind it, it is implied that all illusions are an allurements with which we live closely to the marvelousness. What would we be without illusiveness?" (Translation mine)

this regard, perhaps more so than visions, for voices, language, can,
convey an explicit message or command as image alone cannot.²²³

In addition, Sacks points out that the Romantics viewed hearing voices as an “inspiration” rather than an abnormal occurrence associated with Schizophrenia. “But the romantic idea of “inspiration” still held, too- the artist, especially the writer, was seen or saw himself as the transcriber, the amanuensis, of a voice, and sometimes had to wait years for the voice to speak” (Sacks, *Hallucinations* 60). Wandel hears a voice that is welcoming him to a new world and insisting that he enter the palace that he dreamt of for so long. His wishes are being fulfilled in his dream by having his environment accept him for who he is. No longer do his dreams (during the waking state) and desires seem to be abnormal or unrealistic. They are now taken seriously. Hearing the voice in the dream effects Wandel positively. By not writing off the voice as an abnormal occurrence, he allows himself to come into contact with his true inner self, which lies deep in his unconscious.

Wandermann von unten
Geh' uns nicht vöruher,
Weile in dem bunten
Zauberpallast lieber.
Hast du Sehnsucht sonst gekannt
Nach den fernen Freunden,
O, wirf ab die Leiden!

²²³ Oliver Sacks, *Hallucinations* (New York: Alfred A. Knopf, 2012), 59-60.

Und betritt das längstgewünschte Land. ("Die Freunde" 150)²²⁴

Not only is the voice asking him to enter but also to remain in the world of the unconscious, which is Ludwig's desire to begin with. The reader is left in the dark on whether Ludwig has gone mad or is just dreaming. Calvin Hall would claim that Wandel is having this vivid dream, "since we only dream when there is a problem to dream about it follows that our dreams are more concerned with the complexities of life than with its simplicities" (*Meaning of Dreams* 233). Tieck and Hall both believe that dreams are not just mental images that either entertain or plague the individual but rather address problems we are experiencing during waking life. Their dream theories differ from Freud's since neither believes that dreams are about wish fulfillment. "In fact when we run across a dream series which is replete with simple wish fulfillment we suspect that the dreamer is indulging in magical thinking. He is evading his problems instead of facing them" (Hall, *Meaning of Dreams* 233). Ludwig Wandel develops mentally and emotionally because he does not ignore his dream but rather allows it to encourage him to make changes in his life. Hall makes the observation that "dreams give one an inside view of the person's problems, a personal formulation that is not so likely to be as distorted or as superficial as the reports made in waking life. Since it is the way in which a person conceives of his conflicts that determines his behavior, the inside view is a prerequisite for clear understanding of human conduct" (*Meaning of Dreams* 5). Tieck

²²⁴ "Wanderer from below
Do not pass by us,
Remain in the colorful
Magical palace for a while.
Have you known desire otherwise
For the distant friends,
O, throw away the afflictions!" (Translation mine)

makes the reader aware through the dream that Ludwig feels like an outsider in the world and thus wants to hide from it. Ludwig decides to ignore reality and focus on the internal world of his imagination.

Tieck and Schubert concluded that wishes and desires as well as problems do surface during the dream state and that we therefore can learn a lot about ourselves if we take the time to reflect on what happened in our dreams. But Hartmann points out that we need to be aware that dreams are never completely translatable. Rather, we can only get the gist of the dream. There will always be a part that remains latent. “More important, a major implication of the view we have been developing is that usually no complete ‘translation’ is possible” (Hartmann, *Nature* 133).²²⁵ Schubert discovered in the early 19th century that not all dreams consisted of valuable information as well, and therefore not all were worth interpreting or paying attention to.

Nicht alle Träume sind von gleicher Qualität; es gibt welche, die man für nichts als eine fruchtlose Reproduktion des Vergangenen oder ein freies Spiel unserer Neigungen und Lüste halten wird, ‘beides in einer Welt von eigentümlichen Bildern und hieroglyphischen Zeichen.’ Da sie höchstens über unseren individuellen Charakter einigen Aufschluss geben, schenkt ihnen Schubert nicht weiter Beachtung. (Béguin, *Traumwelt* 146-47)²²⁶

Furthermore, dreams that are just reflecting on or reliving the day are not worth deciphering either since they comprise no valuable or new information. Parts of dreams

²²⁵ “The dream is there, as part of our mental functioning, but it is not translatable into our waking thoughts or waking language” (Hartmann, *Nature* 133).

²²⁶ “Not all dreams are of the same quality; there are some that are just meaningless reproductions of the past or are a free game of our affections and desires, both in a world of odd pictures and hieroglyphic signs. Because they at most give us information on our individual character, Schubert does not give them much attention.” (Translation mine)

are just pure processing of the day's events and nothing more. However, none of the dreams Tieck mentions in his texts fall into this category. Quite on the contrary: they allow us to encounter the fascinating stories the mind is capable of producing while we are asleep.²²⁷

“Der Runenberg” (1804), which is a type of *Kunstmärchen* is a perfect example of how Tieck makes use of dreams and hallucinations to (mis)guide his protagonist, Christian.²²⁸ Additionally, the border between reality and dream is blurred again which leads to Christian not being able to differentiate between the two anymore. Scheck declares “... it is never clear where reality and imagination intersect in the protagonist[’s] mind. [The tale] can be read as [a] narrative about [an] individual in a state of transcendental homelessness trapped between the tedious routine of daily life and [his] higher aspirations. [Christian] embarks on journeys into the inner world of [his] dreams.”²²⁹ Tieck wanted to create stories where “nichts ist abgrenzbar, nichts sicher und fixiert, alles geht vielmehr nach unverständlichen Gesetzen ineinander über: das ist was Tieck die sanft phantasierende Melodie des Märchens nennt, die Wehmut und Wahnsinn erzeugt” (Hillmann, Tieck 125).²³⁰ By doing so the reader finds himself in a similar state

²²⁷ Schubert believed that the unconscious world can help us lead a happier and more productive life, if we listen to it since it is making us aware of the parallel universe, the unconscious, which is just as important.

²²⁸ Ludwig Tieck, “Der Runenberg,” *Phantastus*, ed. Manfred Frank (Stuttgart: Deutscher Klassiker Verlag, 1985), 184-209, 1281-95 (= FA 6). *Phantastus* is the 6th volume of a planned edition of 12 volumes under the general editorship of Manfred Frank. The edition remains incomplete. All that have appeared are: vol. 1, *Schriften 1789-1794* (1991); vol. 6, *Phantastus* (1985); vol. 7, *Gedichte* (1995); vol. 11, *Schriften 1834-1836* (1988); vol. 12, *Schriften 1836-1852* (1986).

²²⁹ Ulrich Scheck, “Tales of Wonder and Terror: Short Prose of the German Romantics,” *The Literature of German Romanticism*, ed. Dennis F. Mahoney. Camden House History of German Literature 8 (Rochester: Camden House, 2004), 101-23 at 106.

²³⁰ “...nothing is definable, nothing certain or affixed, rather everything becomes one based on incomprehensible laws; that is what Tieck identified as the soft melody of the fairy tale which causes pain and insanity.” (Translation mine)

to that of the protagonist, one of great disorientation and confusion, and thus is able to better understand and sympathize with the protagonist.

This focus on the pathological and uncanny of the dream world emphasizes the complexities of the human mind. This was not to all of Tieck's contemporaries' liking, especially not Goethe's. He associated Romanticism with madness, but why did he have such a strong dislike for the Romantics? According to Matthew Bell "it is often argued that Goethe's classicism was a reaction against the 'pathological' Storm and Stress. His negative attitude to *Werther* in the 1790s is well known" ("Carus," 85). Goethe did not want to be reminded of his pathological protagonist Werther, and therefore he wrote off most texts that analyzed the pathological and dark side of human nature. It needs to be emphasized here that Goethe contradicts himself because he was one of the first authors in Germany to introduce the reader to a psychologically unstable protagonist.

Yet it was Goethe himself who, in the wake of Rousseau, had set loose in Germany the fascination with the darker passions. Werther's violent suicide had made a profound impression all over Europe in the 1770s. While the psychology of Goethe's novel was largely rationalist, it opened the door to the exploration of powerful and not fully comprehended feelings, most notably by characterizing its virtuous heroine, Lotte, as a seductive mermaid, precisely the figure that became a central representation of the dangerous unconscious in so many Romantic tales

...²³¹

²³¹ Jane K. Brown, "Romanticism and Classicism," *The Cambridge Companion to German Romanticism*, ed. Nicholas Saul (Cambridge: Cambridge University Press, 2009), 119-31 at 127.

Goethe initiated the interest in the psychological make-up and the darker side of the psyche, which the Romantics decided to investigate further in their literary texts. It is understandable that it came to some Romantics as a surprise that Goethe so vehemently disapproved of them and their literary output.

Lastly Bell makes an interesting observation in regards to Goethe and classicism. “Goethe came to the view that classicism was a cure for melancholy” (“Carus” 85). In order to make up for the numerous suicides *Werther* encouraged, he tried to find a literary cure for those at risk of following in Werther’s footsteps. Goethe is plagued by a bad conscience, and thus he writes off any literature that glorifies or emphasizes mental illness immediately because of the negative effect it had on his readers. Thus, I claim that Goethe was not really criticizing the Romantics as much as he was criticizing his own poor judgment during the *Sturm und Drang* period. Because Goethe was so preoccupied with his own literary works and bias towards any literature that discussed mental illness, he didn’t recognize that the texts were more complex than he gave them credit for. If one takes a closer look, one will realize that there are numerous veils that need to be lifted in order to discover the true essence of the romantic *Kunstmärchen*.

Tieck’s fairy tales consist of several layers, which we need to lift before we will find the absolute truth. In order to achieve this outcome we need to be for one patient since it will require time. On the other hand we also need to be courageous, due to the discoveries not always being pleasant ones because they will possibly shatter our own delusions and illusions we have created for ourselves.

At the base of all the Romantic *Märchen* lies the freedom of fancy which looks upon the unreal world as coexistent with the real, which removes all

barriers and permits us to pass from one into the other with equal ease.

This freedom is the source of our pleasure in the *Märchen*, since for the time being it suspends the logical faculty and makes us children.²³²

The opening sentence of “Der Runenberg” introduces us to Christian, a young hunter, who is sitting by himself in a forest contemplating his future. His thoughts are focused on his fate and how he has left his parents and home behind in order to search for a different realm. Most importantly Christian wanted to remove himself from the usualness that existed at home. Shortly after having this thought he has an auditory hallucination as he is sitting under a tree, taking a rest from a hike. Lost in his thoughts he starts to pull out a root from the ground. Usually nature does not react in any way other than possibly dying, if we hurt it. But in this instance the root starts moaning and screaming according to Christian, which is the first sign of his psychological instability. “Gedankenlos zog er eine hervorragende Wurzel aus der Erde, und plötzlich hörte er schreckend ein dumpfes Winseln im Boden, das sich unterirdisch in klagenden Tönen fortzog, und erst in der Ferne wehmütig verscholl” (“Der Runenberg,” FA 6, 186).²³³ One could read the uprooting as soul searching which confronts Christian with repressed memories that are accompanied by unpleasant feelings. Germanist Alice Kuzniar writes “The mandrake root in its ability to emit a human cry, ..., represents a repressed past, a forgotten memory that involuntarily resurges.”²³⁴ The minute this happens Christian remembers that the sound of the Alrunenwurzel has driven people insane and therefore he

²³² Robert Herndon Fife, “The German Romantic *Märchen*,” *Modern Philology* 9.2 (1911): 239-57 at 257.

²³³ “Absentmindedly he pulled an exposed root out of the ground and suddenly he heard a terrifying thunk whimper in the ground, which continued in complaining tones underground and first disappeared melancholically once in the distance.” (Translation mine)

²³⁴ Alice Kuzniar, Alice, “*The Crystal Revenge: The Hypertrophy of the Visual in Novalis and Tieck*,” *The Germanic Review: Literature, Culture, Theory* 74.3 (1999): 214-28 at 226.

needs to distance himself immediately, which could be read as escapism, rather than spend time on interpreting the memories and feelings it has brought forth. “The mandrake takes its revenge on those who seek to uproot it by releasing a bloodcurdling scream that either kills its violators or drives him mad.”²³⁵ Karl Philipp Moritz would argue the reason for why Christian is going mad is that he is living in isolation and “Die gefährlichsten Gedanken sind die, welche uns zur *Unthätigkeit* und *Trägheit* verführen wollen.”²³⁶ The *Waldeinsamkeit* lacks intellectual stimulation, resulting in his mind trying to compensate for the absence of it. Tieck giving nature human characteristics can be explained by referring to “the psychological researchers Epley et al. (2008) [who] have implemented studies which suggest that people who feel lonely or lack social connection tend to attribute human characteristics to nonhuman objects... They anthropomorphize these objects by inventing humanlike agents in their environment to serve as potential sources of connection.”²³⁷ When he wants to flee the ‘crime’ scene he bumps into a stranger (*der Fremde*).²³⁸ In regard to the roots the reader knows it is a hallucination since it is unheard of that trees scream out of pain. But the border between reality and dream starts blurring the minute we are introduced to the stranger since we are not sure if he is

²³⁵ T Maria M. Tatar. “Deracination and Alienation in Ludwig Tieck’s *Der Runenberg*,” *The German Quarterly* 51.3 (1978): 285-304 at 287.

²³⁶ Karl Philipp Moritz, *Beiträge zur Philosophie des Lebens*, 2nd ed. (Berlin: Arnold Bever, 1781), 18.

“The most dangerous thoughts are those that want to tempt us to inactivity and inertia.” (Translation mine)

²³⁷ Epley, N., S. Akalis, A. Waytz, and J.T. Cacioppo, “Creating Social Connection through Inferential Reproduction: Loneliness and Perceived Agency in Gadgets, Gods, and Greyhounds,” *Psychological Science* 19.2 (2008): 114-20 at 114..

²³⁸ “Im Zusammenhang mit diesem Fremden beginnt für jeden ein Geheimnis. Jedes Leben hat als Kern ein Geheimnis in sich. Wo kein Geheimnis ist, ist auch kein Märchenland. So muss es wenigstens für Tieck gesagt werden, der das Liebliche und das Schreckliche gebunden sieht, was in der geordneten Welt nur Misstrauen erwecken kann.” (Thalmann, *Das Märchen und die Moderne* 42)

“In connection with this stranger, a mystery starts for everybody. Every life keeps a mystery inside its core. Where there is mystery, there is no fairy tale realm. This way, it has to be stated at least for Tieck, who sees the lovely and the horrible as tied together, a position, which can only awaken mistrust in the orderly world.” (Translation mine)

just a hallucination of Christian's or if he really exists. I am certain that in this narrative world *der Fremde* does not exist but is rather a creation of Christian's unconscious which is projecting his desire to visit the *Runenberg*. Aaron Mishara makes an illuminating discovery in regard to why literary characters are portrayed as having hallucinations when they are by themselves for longer periods of time. "The reduction of social connection leads to the construction of imaginary others. The deprivation of sensory stimulation leads to hallucinations."²³⁹ This explanation is one that goes beyond the psychoanalytical ones that have been given so far. Mishara is one of the first to use neuroscience to explain the phenomenon of visual hallucinations in literature. Even if *der Fremde* is a hallucination, he still plays a pivotal role in the story since he leads Christian to the "Der Runenberg" where he has a life-altering experience. *Der Fremde* states that he needs to visit the site since magical things happen to those that search and are open to new experiences. Then he disappears in a mine, which symbolizes the unconscious and is foreshadowing that Christian will come into contact with his own unconscious as well.²⁴⁰ It will become evident that he is not ready to confront it yet and thus flees to a bourgeois

²³⁹ Aaron Mishara, "The Literary Neuroscience of Kafka's Hypnagogic Hallucinations: How Literature Informs The Neuroscientific Study of Self and Its Disorders," *Cognitive Literary Studies: Current Themes and New Directions*, ed. Isabel Jaén and Julien Simon (Austin: University of Texas Press, 2012), 105-23.

²⁴⁰ "Bei ihren Wanderungen durch Franken hatten die Freunde auch Bergwerke besucht, und die Eindrücke sind so stark, dass auch sie deutliche Spuren im Werk Tiecks, etwa in der Erzählung *Runenberg*, hinterlassen haben. Einmal war man sogar in den Berg eingefahren: *Mir war's als sollte ich in irgend eine Geheime Gesellschaft, einen mysteriösen Bund aufgenommen oder vor ein heimliches Gericht geführt werden. Ich erinnere mich, in meinen Kinderjahren im Traume zuweilen solche langen, engen, finsternen Gänge gesehen zu haben.* Mit Tiecks und Wackenroders Besuch im Bergwerk beginnt die Unter-Tage-Romantik, die so eindringlich von Novalis und E.T.A. Hoffmann fortgesetzt wurde und noch bei Hoffmannsthal Wirkung zeigt." (Safranski, *Romantik* 102)

"When the friends hiked through Franconia they also visited mines and the impressions are so strong that they also resurface in Tieck's works such as in the story the "Rune Mountain." Once one even drove into the mountain: *I felt as if I was supposed to become a member of a secret society, a mystrious league, or brought before a secret court. I remember that during my childhood I encountered such long, narrow, dark aisles in my dreams.* The underground mining Romanticism starts with Tieck's and Wackenroder's visits to the mine which is continued insistently by Novalis and E.T.A. Hoffmann and even shows an effect in Hoffmannsthal's works." (Translation mine)

life. Christian is unaware that his curiosity about the world below the surface, the unconscious, will plague him for the rest of his life because he will not be able to forget what he has seen, no matter how hard he tries. He attempts to understand it, which turns out to be impossible. But the words of the *Fremde* make him believe that the encounter with his own unconscious can have life-altering effects. “Es kann nicht fehlen, sagte jener, wer nur zu suchen versteht, wessen Herz recht innerlich hingezogen wird, der findet uralte Freunde dort und Herrlichkeiten, alles, was er am eifrigsten wünscht” (“Der Runenberg, ” FA 6, 190).²⁴¹ Initially Christian isn’t sure what he will find on the *Runenberg* but since he is open to new experiences he has a very lucid dream, which turns out to be life altering. The Isis dream is the crucial point in the story due to the consequences it has on his life.

[F]ing sie an sich zu entkleiden, und ihre Gewänder in einen kostbaren Wandschrank zu legen. Erst nahm sie einen goldenen Schleier vom Haupte, und ein langes schwarzes Haar floß in geringelter Fülle bis über die Hüften hinab; dann löste sie das Gewand des Busens, und der Jüngling vergaß sich und die Welt im Anschauen der überirdischen Schönheit. (“Der Runenberg, ” FA 6, 191-92)²⁴²

²⁴¹ “It cannot be missed,” the stranger said. “Those who understand, whose heart internally gravitates towards it, will find old friends and splendor there, everything, which he wishes for the most.” (Translation mine)

²⁴² “She started to undress and put her garments in a valuable wardrobe. First, she took the golden veil from her head and long, black, curled hair flowed down to her hips; then she undid the bosom’s garment and the youth completely forgot himself and the world, while he was looking at her heavenly beauty.” (Translation mine)

The dream implants an obsession with a woman he can never possess since she only exists in his mind. The fact that he sees her remove the veil alludes to him having seen too much.

Hubbs believes that Tieck's *Waldweib* and *die schöne Frau mit dem Schleier* are Jungian archetypal symbols of nature's diversity.

In der Mythologie wird diese Verkörperung der Natur Isis genannt, die universal Mutter, die große Herrscherin über die geheimnisvollen Kräfte der Natur, die zaubermächtige Göttin der Magie ... Christian, der diese Göttin ohne Schleier gesehen hat, hat symbolisch die absolute Wahrheit erblickt; er ist in die Tiefen der Geheimnisse der Natur des Unbewussten eingedrungen. Die Vision des Ewigen überwältigt ihn. Mit der Zeit wird die Welt des Realen aus seinem Gedächtnis vertilgt und er verliert sich auf immer und ewig in dem Reiche der Infinität. Er irrt jetzt unvernünftig und geisteskrank auf der Erde herum. ("Tieck," 689)²⁴³

More than humans can bear to see is what Christian is confronted with. He comes into contact with the true reality and absolute truth, a reality and truth most cannot bear because they would then have to accept that they have lived in a pseudo-reality full of half-truths. Friedrich Schlegel says in one of his lectures in 1801: "Wahrlich, es würde euch bange werden, wenn die ganze Welt, wie ihr es fordert, einmal im Ernst durchaus

²⁴³ "In mythology this embodiment is known as Isis, the universal mother, the great ruler over secret powers of nature, the goddess of magic...Christian who sees this goddess without a veil has seen symbolically the absolute truth; he has entered the deep secrets of nature of the unconscious. The vision of eternity overwhelms him. With time the real world vanishes from his memory and he loses himself in the world of infinity. He now errs around the earth irrationally and crazily." (Translation mine)

verständlich würde.”²⁴⁴ This experience has shaken Christian and will eventually cause him to go mad. Andrew Bowie points out that Romantic philosophy questions if the search for the ultimate truth “is necessarily the most advantageous aim in terms of human flourishing.”²⁴⁵ If one bases one’s answer on Tieck’s text it is not. In order to restore some sort of normality to his life, he decides to return to society and live a bourgeois life in order to forget about this occurrence as fast as possible. Tieck is not the first one to claim that most humans are not capable of processing the absolute truth. Friedrich Schiller wrote a poem entitled “Das verschleierte Bild zu Sais” in 1795, in which he depicts how a young man who was longing for the absolute truth was unable to process it mentally once he came into contact with it. So disturbing was what he saw that it led him to live a joyless life and in the end this grief led to a premature death.²⁴⁶ Despite the warnings of the gods, the young man lifted the veil. The absolute truth is desirable but one, which humans are not meant to possess according to Lessing. He believes it is

²⁴⁴ Friedrich Schlegel, *Kritische Friedrich Schlegel Ausgabe*, Vol. 2, ed. Ernst Behler (Paderborn: Schöningh Verlag, 1958), 241.

“You would truly become afraid if the entire world would become coherent, like you are demanding.” (Translation mine)

²⁴⁵ Andrew Bowie, “Romantic Philosophy and Religion,” *Cambridge Companion to German Romanticism*, ed. Nicholas Saul (Cambridge: Cambridge University Press, 2009), 175-90 at 185.

²⁴⁶ So fanden ihn am andern Tag die Priester

Am Fußgestell der Isis ausgestreckt.

Was er all da gesehn und erfahren,

Hat seine Zunge nie bekannt. Auf ewig

War seines Lebens Heiterkeit dahin,

Ihn riss ein tiefer Gram zum frühen Grabe.

Friederich Schiller, “Das verschleierte Bild zu Sais,” *Gedichte*, ed. Georg Kurscheidt, *Werke und Briefe*, ed. Otto Dann et al., 12 vols. (Frankfurt: Deutscher Klassiker Verlag, 1988-2004), vol. 1 (1992), 242-44 at 244, lines 76-81.

“The other day, the priests found him this way

Spread out at the pedestal of Isis

What he had all seen and learned,

His tongue never revealed. Forever,

The cheerfulness of his life was gone,

A deep grief pulled him into an early grave.” (Translation mine)

important that only God possess the absolute truth since humankind will then continue to search for the truth and thus keep on growing intellectually. But should man come into possession of the truth, Lessing fears he will become lazy and proud resulting in ignorance and intellectual stagnation or just be in a catatonic state like the young man in Schiller's poem. In his short essay entitled "Eine Duplik" Lessing states the following in regard to possessing the truth:

Nicht die Wahrheit, in deren Besitz irgendein Mensch ist oder, zu sein vermeinet, sondern die aufrichtige Mühe, die er angewandt hat, hinter die Wahrheit zu kommen, macht den Wert des Menschen. Denn nicht durch den Besitz, sondern durch die Nachforschung der Wahrheit erweitern sich seine Kräfte, worin allein seine immer wachsende Vollkommenheit bestehet. Der Besitz macht ruhig, träge, stolz –

Wenn Gott in seiner Rechten alle Wahrheit und in seiner Linken den einzigen immer regen Treib nach Wahrheit, obschon mit dem Zusatze, mich immer und ewig zu irren, verschlossen hielte und spräche zu mir: wähle! Ich fiele ihm mit Demut in seine Linke und sagte: Vater gieb! Die reine Wahrheit ist ja doch nur für dich allein! ("Eine Duplik," FA 8, 510)²⁴⁷

²⁴⁷ "Not the truth which any man possesses or believes to possess, but the sincere effort that he used to get behind the truth is what constitutes the value of a man. For not through the possession but through the investigation of truth his powers expand, which makes up his always growing perfection. Possession makes quiet, lethargic, proud –

If God was holding locked in his right all truth and in his left the single always active drive for truth although with the addition of erring forevermore, and if he would speak to me: choose! I would humbly fall to his left and say: Father, give! The pure truth is after all only for you alone!" (Translation mine)

It becomes apparent that the *Aufklärung* influenced the young Romantic philosophers because Friedrich Schlegel has a similar idea when it comes to possessing the absolute truth. “Wenn die absolute Wahrheit gefunden wäre, so wäre damit das Geschäft des Geistes vollendet, und er müsste aufhören zu sein, da er nur in der Tätigkeit existiert.”²⁴⁸ Christian’s development throughout the novella includes his continued search for the absolute truth, symbolized by the beautiful woman he saw in his dreams. Having gotten a glimpse makes him want to know more. Once he finds the golden tablet from his dream he abandons his family, farm, and friends from one day to the next and spends the remainder of his life collecting imaginary diamonds and following an old *Waldweib* who he believes to be the beautiful woman from his dreams. “Indem zog etwas Glänzendes seine Blicke in das grüne Gras nieder. Er hob es auf, und sahe die magische Tafel mit den farbigen Edelgesteinen, mit der seltsamen Figur wieder, die er vor so manchen Jahr verloren hatte. Die Gestalt und die bunten Lichter drückten mit der plötzlichsten Gewalt auf all seine Sinne” (“Der Runenberg,” FA 6, 204).²⁴⁹ There is something magical about the golden tablet because the minute he sees it, it bewitches him, leading him to no longer being able to think logically and rationally.²⁵⁰ Pamela Tesch points out in an article that

²⁴⁸ Friedrich von Schlegel, *Kritische-Friedrich-Schlegel-Ausgabe*, ed. Ernst Behler et al, 25 vols. to date (Munich: F. Schöningh, 1964---), Vol. 12 (1964): *Philosophische Vorlesungen 1800-1807*, Vol. I, 93. Quoted in [Carlos Eduardo Gasperi Labbee](http://www.academia.edu/1860018). “On the Language of Man and the Language of Nature in Ludwig Tieck’s *Der Runenberg*,” 4. Available at <http://www.academia.edu/1860018>

“If absolute truth were found, then the job of the mind would be done and it would have to stop to exist because it only exists when it is active.” (Translation mine)

²⁴⁹ “Meanwhile something shiny in the green grass captivated his gaze. He picked it up and saw that it was the magical tablet with the colorful gemstones, with the strange figure which he had lost a couple of years ago. The figure and the colorful lights suddenly impressed a force on all of his senses.” (Translation mine)

²⁵⁰ Christian as well as the reader is led to believe that this is a dream but then they are forced to question their belief when Christian finds the golden tablet he was given in the dream, in waking life.

“the magical tablet [has been described] as an incomprehensible black box.”²⁵¹

Nonetheless, living in this imaginary world that is made up of his hallucinations leads to him being happier than before because he is actively searching for the absolute truth rather than allowing a bourgeois life to prevent him from doing so. This reading differs from that in current Tieck scholarship since most scholars have read his “Passion für das Bergwerk, das kalte Metall und die anorganischen Steine [...] als frühe Abrechnung mit und als Warnung vor der beginnenden kapitalistischen Geldwirtschaft.”²⁵² It is possible that Christian was obsessed by the wealth he could acquire if he lived underground, but I doubt this was Tieck’s purpose since Christian’s reason for returning to nature is in order to be reunited with the *Schöne* who now resembles an old *Waldweib*. Christian wants to break away from the confines of the *Gewöhnlichkeit*²⁵³ and regain intellectual and physical freedom by living in the *Waldeinsamkeit*.²⁵⁴

Even though the end seems to be a tragic one, one needs to reevaluate the ending from a different perspective. “Der Unglückliche ward aber seitdem nicht wieder gesehen”

²⁵¹ Pamela Tesch, “Romantic Inscriptions of the Female Body in German Night and Fantasy Pieces,” *Neophilologus*. 92 (2008): 681-97 at 683..

²⁵² Detlef Kremer, “Frühes Erzählen. (Auftragsarbeiten, Kunstmärchen),” Stockinger and Scherer 496-514 at 512.

“Passion for mines, the cold metal and the inorganic stones is an early reckoning with and a warning of the beginning of the capitalistic monetarism.” (Translation mine)

²⁵³ “usualness” (Translation mine)

²⁵⁴ “Der Prozess der Selbstbildung ist als ein unabdingbar auf das Unbewusste ausgerichteter zwar aus der Perspektive der Erfahrungsrealität zum Scheitern verurteilt, eröffnet aber andererseits die Möglichkeit zur Verwirklichung eines der höchsten romantischen Ideale, nämlich das der Teilhabe des Menschen am Weltganzen, das sich eben im Reich des Unbewussten einen objektiven Weltcharakter verleiht, freilich, so muss hinzugefügt werden, um den Preis der Vereinsamung, des Wahnsinns oder des Tods” (Gerburg Garmann, *Die Traumlandschaften Ludwig Tiecks* [Opladen: Der Westdeutsche Verlag, 1989]. 218). “On the one hand, the process of self formation is, from the perspective of experienced reality, indeed doomed to failure as a process that is indispensably directed towards the unconscious, but on the other hand, it opens up the possibility to realize one of the highest romantic ideals, namely the participation of the human in the world’s whole, a desire which gives itself an objective worldly character right in the realm of the unconscious, of course, it has to be added, for the price of estrangement, madness, and death.” (Translation mine)

(“Der Runenberg.” FA 6, 208).²⁵⁵ That he has vanished from the world does not need to be interpreted as negative. Rather, it could mean that he has moved on to a different, better world. One that is hidden beneath the numerous veils we need to lift in order to come into contact with the absolute truth. W.J. Lillyman’s essay “*Der Runenberg*: The Dimensions of Reality” makes a major contribution to Tieck scholarship since it breaks away from the standard interpretation of the story.²⁵⁶ Lillyman was the first to interpret the tale not as one telling the story of a young man who goes mad, but rather of one who “has reached the divine truth he sought” (Lillyman, “*Der Runenberg*” 243). He does not view the crown of green leaves Christian wears when he encounters his wife as a sign of madness but rather as a “parallel to Christ with his own crown of thorns” (Lillyman, “*Der Runenberg*” 243). His most convincing argument is when he points out the significance of the hero’s name, Christian, “which has been constantly overlooked as further evidence in the text suggesting that the hero is not a person possessed by daemonic powers, but one who has attained true communion with, true insight into the nature of the divine” (Lillyman, “*Der Runenberg*” 236). Reading this text as having religious undertones changes one’s understanding of it and points out the depth and complexity that had been previously overlooked by scholars such as Ricarda Huch who believed that nature in “*Der Runenberg*” was demonic and its intention was to enchant Christian to only destroy him in the end. Nature according to her is “eine Frau Venus von verderblicher Schönheit, eine Teufelin, die den Menschen in ihre Arme zieht durch ihren alles übersteigernden

²⁵⁵ “The unhappy one was not seen since then.” (Translation mine)

²⁵⁶ William J. Lillyman, “*Der Runenberg*: The Dimensions of Reality,” *Monatshefte* 62.3 (1970): 231-44.

Reiz, aber nur, um ihn zu töten.”²⁵⁷ This interpretation is problematic since it is not nature but man’s own projections onto nature and his hallucinations, which destroy him.

Lutz Hagedstedt reads Christian having gone mad as something positive since the insane speak the absolute truth and help others accomplish self-awareness. “Insofern ist der Wahnsinnige ein guter Dämon, weil er eine gewissermaßen höhere Vernunft repräsentiert und andere Subjekte zur Selbsterkenntnis und zur Einsicht in die Gegebenheiten der Realität bewegen kann.”²⁵⁸ Nevertheless, he doesn’t mention that those whom the insane encounter need to be receptive of their message. Christian’s wife is not and thus her life does not change but rather continues to decline after her encounter with him. Tatar read his madness as a punishment for his unconscious uprooting of the mandrake. “The mandrake invariably brings ruin to the man who dares to sever it from its natural surroundings” (Tatar, “Deracination,” 288). Christian suffers the same fate as the root does since he is uplifted from his natural habitat by the *Waldweib* causing him to lose everything he has come into possession of. However, the uprooting of the mandrake root can be read differently according to Wolfgang Rath who writes in his book *Ludwig Tieck: das Vergessene Genie* the following: “Die Alraunensage berichtet von der Verwurzelung eines jeden in sich selbst mit der Gefahr, sich den eigenen Lebensnerv herauszureißen, nämlich sich nicht seinen Bedürfnissen entsprechend in der jeweiligen

²⁵⁷ Ricarda Huch, *Blütezeit der Romantik* (Leipzig: Haessel, 1899), 292.

“...is a woman, Venus, of a deathly beauty, a devil who attracts people into her arms with her exceeding allure only to kill them.” (Translation mine)

²⁵⁸ Lutz Hagedstedt, *Ähnlichkeit und Differenz. Aspekte der Realitätskonzeption in Ludwig Tiecks späten Romanen und Novellen* (Munich: Belleville, 1997), 283.

“In so far the mad person is a good demon because he to a certain extent represents a higher rationality and can move other subjects to self awareness and insight in reality.” (Translation mine)

Situation auf seine Empfindungen gedanklich einzulassen.”²⁵⁹ Rath makes a valid point, since Christian does in fact ignore for the majority of his life what has happened to him on “Der Runenberg.” By repressing this significant dream, it haunts him his entire life, leading to him eventually going mad since he didn’t allow himself to process and think about what had happened to him and what it meant. When discussing Carl Gustav Carus’s contributions, Wolfgang Kloppe summarizes Carus’s theory on what must happen in order for us to see clearly. “Denn nur der reinen und freien, nicht aber der befangenen und lasterhaften Seele tritt die Erkenntnis der grossen Gesetzmässigkeit der Welt entgegen.”²⁶⁰ Tieck wants us to dissect the material that is hidden away in our unconscious so that we become a complete human being. If we do not, the ignored material will continue to weigh on us affecting our lives negatively, a process, which he so masterfully depicts in “Der Runenberg.”

Tieck’s “Die Elfen” (1812) is another prime example of where the protagonist’s dream is the focal point of the story.²⁶¹ “Die Hauptperson ist ein kleines Mädchen, eines jener vielen Kinder, die neugierig in die Welt laufen, das Feenland betreten und alles erleben, was die Erwachsenen nicht mehr glauben” (Thalmann, *Das Märchen und die Moderne* 53).²⁶² In her dream Marie comes into contact with a fairy world and the hallucination feels so real that she is convinced that this world really exists. Again the

²⁵⁹ Wolfgang Rath, *Ludwig Tieck: Das Vergessene Genie* (Munich: Schöningh, 1996), 277.

“The mandrake legend tells of the rootedness in one-self and the danger of tearing out one’s own lifeblood.” (Translation mine)

²⁶⁰ Wolfgang Kloppe, *Erinnerung an Carl Gustav Carus* (Berlin: Medicus Verlag, 1969), 24.

“Because only the pure and free and not the self-conscious and depraved mind will encounter the realization of the great legality of the world.” (Translation mine)

²⁶¹ Ludwig Tieck, “Die Elfen,” *Phantasia*, ed. Manfred Frank, *Schriften*, ed. Manfred Frank, vol. 6 (Stuttgart: Deutscher Klassiker Verlag, 1985), 306-27, 1327-29 (= FA 6).

²⁶² “The protagonist is a small girl, one of many children, who walk curiously into the world, enter the fairy world and experience everything adults don’t believe in anymore.” (Translation mine)

border between reality and dream is blurred. It becomes apparent that the *Feenwelt*²⁶³ is only recognizable to those who allow themselves to see and experience it. Novalis stated the following in regard to the fantastical: “Es liegt nur an der Schwäche unsrer Organe, daß wir uns nicht in einer Feenwelt erblicken.”²⁶⁴ What he is claiming is that we can see more than first meets the eye if we are willing to go beyond the external world. There is however one requirement, should we encounter the internal sphere. “*Die Elfen* setzen das Motiv des Geheimnisses, welches heilsam ist, solange es still bewahrt, und tödlich, sobald es verraten wird, bewusster ein als alle anderen Märchen” (“*Die Elfen*,” FA 6, 1328).²⁶⁵ I will claim that Tieck adds the significance of the secret in the text since he wants to point out that we need to experience things for ourselves and not through the narrations of others, if they are to have a long lasting effect on us.

At the beginning of the story most people in the village are afraid of the dark forest on the other side of the river and therefore avoid going there. In the dream interpretation the dark place symbolizes the unconscious and having the courage to visit it. It is not by chance that Tieck decided to give this story the title “*Die Elfen*.” “Das Wort ‘Elf’ wurde im 18 Jahrhundert entlehnt aus engl. *elf* (bei Shakespeare), altengl. *ælf*. Eigentlich sind die Unterirdischen gemeint, niedere Naturgeister des germanischen Volksglaubens, die unseren Zwergen entsprechen, von der Kirche aber früh als böse Dämonen und Gespenster mit dem Teufel zusammengebracht wurden” (“*Die Elfen*,” FA

²⁶³ “The world of fairies” (Translation mine)

²⁶⁴ Novalis “Vermischte Fragmente II,” *Das Philosophische Werk I*, ed. Richard Samuel et al., *Schriften*, vol. 2, 3rd ed. (Stuttgart: Kohlhammer, 1981), 558-65 at 562, lines 12-13v (#182).

“It is due to the weakness of our organs that we don’t see ourselves in a fairy world.” (Translation mine)

²⁶⁵ “‘The Elves’ make use of the motif of the secret, which is healing as long as it is quietly preserved and deadly as soon as it is revealed, more consciously than all other fairy tales.” (Translation mine)

6, 1327).²⁶⁶ The village inhabitants label the other side of the river as uncanny and evil because of its external appearance.

Bis auf jenen Tannengrund, erwiderte der Mann; schau einmal dorthin
zurück, wie Schwarz und traurig der abgelegene Fleck in der ganzen
heiteren Umgebung liegt; hinter den dunklen Tannenbäumen die rauchige
Hütte, die verfallenen Ställe, der schwermütig vorüberfließende Bach.

(“Die Elfen,” FA 6, 307)²⁶⁷

These are the words Marie’s father speaks while he is taking a walk with his wife. They are discussing the beauty of their village, but also the sadness and ugliness of the village by the fir forest. However, children are more impulsive than adults and thus Marie enters this world one day because she is determined to win a race against her friend Andres and knows that she can achieve this by running through the uncanny and dark forest. “Er ist eigentlich dumm, sagte sie zu sich selbst, denn ich dürfte nur den Muth fassen, über den Steg, bei der Hütte vorbei, und drüben wieder über den Hof hinaus zu laufen, so käme ich gewiß viel früher an” (“Die Elfen,” FA 6, 308-09).²⁶⁸ Nevertheless, she is not unaware of the risk involved in running through this forest. “Nein, es ist doch zu schrecklich, sagte sie” (“Die Elfen,” FA 6, 309).²⁶⁹ She eventually does gather the courage to run through it

²⁶⁶ “In the 18th century, the German word ‘Elf’ was borrowed from the English ‘elf’ (in Shakespeare), Old English ‘ælf.’ It actually refers to the subterranean beings, lower nature spirits of the German folk believes, which correspond to our dwarfs, but which the church early on connected to the devil as evil demons and ghosts.” (Translation mine)

²⁶⁷ “‘Except for the fir forest,’ the husband responded; ‘look once back and see how black and sad the isolated spot is located in the cheerful environment; behind the fir trees the smokey hut, the decaying stables, the melancholically running creek.’” (Translation mine)

²⁶⁸ “‘He is actually dumb,’ she said to herself, ‘because if I were to be brave, I could run across the runway, past the hut, and over there I could run across the courtyard again and I would certainly arrive much sooner than he does.’” (Translation mine)

²⁶⁹ “‘No, it is too terrible,’ she said.” (Translation mine)

since she has wasted so much time standing there that her only chance now to win the race is to run through it.

Ei! Es will nur gewagt sein! Rief die kleine Marie, ich renne was ich kann, und bin schnell, schnell jenseits wieder hinaus, sie können mich doch eben nicht gleich von der Erde auffressen! Somit sprang das muntere mutige Kind auf den Steg, rasch an den kleinen Hund vorüber, der still ward und sich an ihr schmeichelte, und nun stand sie im Grunde, und rund umher verdeckten die schwarzen Tannen die Aussicht nach ihrem elterlichen Hause und der übrigen Landschaft. ("Die Elfen," FA 6, 309)²⁷⁰

Unexpectedly the forest turns into a beautiful world once she sets foot in it.

Aber wie war sie verwundert. Der bunteste, fröhlichste Blumengarten umgab sie, in welchem Tulpen, Rosen und Lilien mit den herrlichsten Farben leuchteten, blaue und goldrote Schmetterlinge wiegten sich in den Blüten, in Käfigen aus glänzendem Draht hingen an Spalieren vielfarbige Vögel, die herzliche Lieder sangen, und Kinder in weißen kurzen Röckchen, mit gelockten gelben Haaren und helle Augen, sprangen umher, einige spielten mit kleinen Lämmern, andere fütterten die Vögel oder sie sammelten Blumen und schenkten sie einander, andere wieder aßen

²⁷⁰ "'Ah! It has to be risked!' the little Marie yelled, 'I will run as fast as I can and am quickly, quickly out again on the other side; they can't devour me from the earth right away!' With that the happy and brave child jumped onto the runway, quickly passed the little dog, who was quiet and was looking for affection and then she was standing at the heart of the forest and all around her the black firs covered the view of her parent's house and the rest of the landscape.'" (Translation mine)

Kirschen, Weintrauben und rötliche Aprikosen. ("Die Elfen," FA 6, 309)²⁷¹

Marie is open to new experiences and therefore is able to come into contact with the fairies that live underground. The fairies living underground symbolize that Marie is entering her unconscious where she will come into contact with new worlds and widen her horizons. Once she has entered this fantastical world she reacts the same way Ludwig does in *Die Freunde* since she states that she does not want to leave again. "Nein, ich will hier bleiben, ..., denn hier ist es schön, auch finde ich hier das beste Spielzeug und dazu Erdbeeren und Kirschen, draußen ist es nicht so herrlich" ("Die Elfen," FA 6, 310).²⁷² Unlike *Die Freunde* the reader and dreamer are informed that this visit is one that will have to end. Marie is only allowed to remain in this fantastical place as long as she is a child. Once she hits puberty she is required to leave. During this time she develops a close friendship with Zerina, a young fairy, who introduces Marie to this parallel universe, which makes the world she comes from pale in comparison.

After seven years Marie returns home.²⁷³ Neither her family nor the people in the village recognize her at first because she is now a beautiful and striking young woman.

²⁷¹ "But how amazed was she. The most colorful, happiest flower garden surrounded here in which tulips, roses, and lilies with the most amazing colors shone, blue and gold-red butterflies cradled themselves in the blossoms, in cages made of shining wire hanging from espaliers were colorful birds which sang wonderful songs, and children in short, white skirts, with curly yellow hair and light eyes jumped around, some played with small lambs others fed the birds or collected flowers and gave them to each other, others on the other hand were eating cherries, grapes and redish apricots." (Translation mine)

²⁷² "No, I want to stay here, ..., because here it is beautiful; also I find the best toys here and in addition strawberries and cherries. Outside it is not so magnificent." (Translation mine)

²⁷³ In his commentary to "Die Elfen," Manfred Frank places the story in the context of similar narratives being published in German and English: "Das Motiv der sieben Tage im Geisterreich, die in der wirklichen Welt zu sieben Jahre sich ausdehnen, ist ein altes Märchelement, das Tieck vermutlich aus Otmars *Volkssagen* (Joh. Karl Chr. Nachtigall, Bremen 1800) entlehnt hat, auf die sich auch Washington Irving's Erzählungen *Rip van Winkle* (1819) bezieht" (FA 6, 1328).

“Zwei Männer gingen an ihr vorüber, die sie grüßten, und sie hörte hinter sich sagen: das ist ein schönes Mädchen! Wo mag sie nur her sein” (“Die Elfen,” FA 6, 317-18)?²⁷⁴

When she enters her home she is surprised to see her father sitting at the table with a woman other than her mother.

Mein Gott Vater! Rief sie aus, wo ist denn die Mutter?— die Mutter?

Sprach die Frau ahndend, und stürzte hervor; ei, du bist wohl nicht, — ja freilich, freilich bist du die verlorene, die tot geglaubte, die liebe einzige Marie! ... Alle umarmten sie, alle waren freudig bewegt, und die Eltern vergossen Tränen. Marie verwunderte sich, daß sie fast zum Vater hinauf reichte, sie begriff nicht, wie die Mutter so verändert und gealtert sein konnte. (“Die Elfen,” FA 6, 318)²⁷⁵

She discovers that she was not only absent for a day but seven years. Her friend Andres is stunned by her beauty and is determined to marry her. Marie is not that interested but eventually gives in and becomes his bride. “Im Herbst gab Marie den dringenden Bitten Andres und ihrer Eltern nach: sie ward seine Braut und im Winter mit ihm verheiratet” (“Die Elfen,” FA 6, 320).²⁷⁶ The marriage does not fulfill her. Her mind is preoccupied with the magical world she had experienced with Zerina. “Oft dachte sie mit inniger

“The theme of the seven days in the ghost world which is the equivalent of seven years in the real world, is an old fairy tale element that Tieck presumably got from Otmar’s folk tale which Washington Irving’s story *Rip van Winkle* (1819) also refers to.” (Translation mine)

²⁷⁴ “Two men passed by her, who greeted her, and she heard them say behind her: ‘That is a beautiful girl! Where might she be from?’” (Translation mine)

²⁷⁵ “‘My God father!’ she exclaimed, ‘where is mother?’ – ‘the mother?’ the forebodingly mother spoke and lunged out; ‘Ah, you aren’t, - yes, of course, of course you are the lost one, the one we thought was dead, the dear, one and only Marie!’ ... Everybody embraced here, everybody was moved and the parents cried. Marie was astonished that she was almost as tall as her father and she didn’t understand how her mother could be so different and have aged so much.” (Translation mine)

²⁷⁶ “In the fall Marie gave in to Anders and her parents wishes: she became his bride and in the winter was married to him.” (Translation mine)

Sehnsucht an ihren Aufenthalt hinter den Tannenbaumen zurück; sie blieb still und ernst” (“Die Elfen,” FA 6, 320).²⁷⁷ Marie is having a difficult time finding her place in reality again because she is obsessed with the other world she has encountered. She becomes melancholic because she can never return.

The birth of a daughter lifts her spirits temporarily and she names her Elfriede since it reminds her of *die Elfen*. “So verlebte sie das Jahr, und im folgenden ward sie durch eine junge Tochter erfreut, welche sie Elfriede nannte, indem sie dabei an den Namen der Elfen dachte” (“Die Elfen,” FA 6 320).²⁷⁸ Unfortunately the joy young Elfriede brings Marie is short lived. It turns out that she is the bridge to the fantastical and dream world, which Marie knows she is not supposed to reenter once she has become an adult but does so anyway, ignoring the consequences this action will bring with it.

The interpretive question, which needs to be asked, is whether she really was in a dream state/coma for seven years? Does she ever leave the dream, or like Ludwig in *Die Freunde*, does she have a dream within a dream. Her bad conscience causes her anxiety and hence she dreams of her family and how they would react if she returned now. Furthermore, she imagines what life would be like if she returned to reality and becomes aware of how unfulfilled she would be since she knows that the beauty of the world is far inferior to what she has seen in the fantastical world.

[D]ie Furcht vor den vornehmen Menschen und ihrer Umgebung hatte sich bei ihr verloren, denn wenn sie die Säle und Gestalten mit den Wundern und der hohen Schönheit maß, die sie bei den Elfen im heimlichen

²⁷⁷ “Often she thought about her stay behind the fir trees with an internal longing; she remained silent and serious.” (Translation mine)

²⁷⁸ “This is how she spent the year and in the following she was blessed with a daughter, whom she named Elfriede, as she was thinking of the name of the elf.” (Translation mine)

Aufenthalt gesehen hatte, so erschien ihr dieser irdische Glanz nur dunkel,
die Gegenwart der Menschen fast geringe. ("Die Elfen," FA 6, 319)²⁷⁹

Having come into contact with the fantastical world ends up turning her real life into a nightmare. She has seen heavenly beauty and is aware that she will never have access to this unique world again. "Es gibt ekstatische Augenblicke, die man nicht überlebt, weil man das gewöhnliche Leben danach nicht mehr aushält. Verzückungsspitzen wird sie Nietzsche später nennen" (Safranski, *Romantik* 103).²⁸⁰ She is continuously trying to reenter this dream world but is unable to until she discovers that her daughter Elfriede has come into contact with the fairy Zerina. But her desperate attempt to be part of this world again leads to her destroying her family.

Elfriede betrachtete Tag und Nacht mit der größten Sehnsucht ihre Rose und gedachte ihrer Gespielin, und so wie die Blume sich neigte und welkte, so senkte sie auch das Köpfchen und war schon vor dem Frühlinge verschmachtet. Marie stand oft auf dem Platze vor der Hütte und beweinte das entschwundene Glück. Sie verzehrte sich, wie ihr Kind, und folgte ihm in einigen Jahren. ("Die Elfen," FA 6, 327)²⁸¹

The nightmare within the dream is a warning of the consequences, which will follow if she is unwilling to leave the dream world and accept reality as it is. Psychologist and

²⁷⁹ "She lost the fear of the distinguished people and their environment because when she measured the halls and the figures with the wonders and the immense beauty which she had seen during her secret stay with the elves, then this earthly beauty seemed only dark, the presence of the humans almost lowly."
(Translation mine)

²⁸⁰ "Eratic moments exist that one doesn't survive because one can't stand the ordinary life thereafter."
(Translation mine)

²⁸¹ "Elfriede gazed with the greatest longing at her rose night and day and thought of her playmate and as the flower sloped and welked so did her head and before the spring she had passed away already. Marie often stood at the place in front of the hut and beweepted the vanished happiness. She consumed herself like her child and followed it in a couple of years." (Translation mine)

neurobiologist Owen Flanagan asserts, “Dreams are designed to express or reveal our deepest thoughts, feelings, desires, and needs. Dreaming is deep thought. Dreaming is a kind of thought designed to reveal what is deep and important, but concealed from the waking self, or at least that which is not typically entertained by or focused on by the waking self.”²⁸² Upon waking up it is certain that Marie will be unable to ignore the vivid and realistic dream as it has not only exposed her latent and dangerous wishes and desires but also predicted the outcome of her life were she to follow them. The dream proves to have an important role in this text because if it is interpreted it can prevent Marie from living a miserable and unhappy life.

According to Novalis: “Der ächte Märchendichter ist ein Seher der Zukunft.”²⁸³ Dreams are an important part of our life according to Schubert and the Romantics since dreams allow us to move freely and live our dreams. But dreams are only part of our lives and therefore we must recognize that returning to reality is inevitable. Yet, we can bring parts of the dreams with us by modifying our reality, which Ludwig Wandel fails to realize.

Tieck does not finish the short story, because Marie never wakes up from her dreams. Even though it seems like she does, he only shares with the reader the end of the nightmare but opts to not transition to reality to show how the two dreams affect her waking state. Therefore, we don’t know what her future development will look like. We can only speculate on what will happen once she awakens.

²⁸² Owen Flanagan, *Dreaming Souls* (Oxford: Oxford University Press, 2000), 41.

²⁸³ Novalis, “Das Allgemeine Brouillon,” *Das Philosophische Werk vol 2*, ed. Richard Samuel et al., *Schriften*, vol. 3, 3rd ed. (Stuttgart: Kohlhammer, 1983), 205-478 at 281, lines 9-11 (#234).

“The real fairy tale must be a prophetic depiction. The real fairy tale poet is a seer of the future.”
(Translation mine)

Ulrich Scheck reads the fairy tale as foreshadowing the effects the French Revolution will have on Europe. He argues, “*Die Elfen* is not a simple tale of paradise lost. Rather, it is a subtle premonition of things to come: the disintegration of long-established political and social structures in Europe in the wake of the French Revolution and the accelerating exploitation of natural resources for economic gain.”²⁸⁴ Even though this is an intriguing reading of the text, we know that Tieck was apolitical and this is the main reason he was so heavily criticized by the *Jungdeutschen*. Arnold Runge states in *Unsre Classiker und Romantiker seit Lessing* (1846), “Tieck flüchte ... in eine kindische Märchen- und Spielwelt, die aus endlosen Waldeinsamkeiten und mondbeglänzten Zaubernächten bestehe und aus welcher die wirkliche Welt mit ihren politischen und sozialen Problemen restlos verbannt werde.”²⁸⁵ Many critics and readers from 1820 onward expressed the desire for Tieck to be more political since they believed the exploration of the unconscious and the fantastical worlds was of little importance and *Kinderspieleret*²⁸⁶ since it didn’t address the political turmoil in Europe at the time. Georg Gottfried Gervinus was irritated that the Romantics gave the fantastical such ample attention and expressed his displeasure at this in his book *Geschichte der poetischen National-Literatur der Deutschen*.

Wo wir hinblicken ist in dieser Dichtung kein Verkehr mit Menschen
unseres Fleisches und Blutes, sondern mit Heroen anderer Jahrhunderte,

²⁸⁴ Scheck, “Tales of Wonder,” 106.

²⁸⁵ Arnold Runge, *Unsre Classiker und Romantiker seit Lessing: Geschichte der neuesten Poesie und Philosophie. Sämtliche Werke* (Mannheim: J.P. Grohe, 1847), 363.

“Tieck flees into a childish fairy and play world which consists of endless forest loneliness and moon lit magic nights and from which the real world with its political and social problems is completely banned.” (Translation mine)

²⁸⁶ “child’s play” (Translation mine)

mit Riesen und Zwergen, mit Geistern und mit der Natur, mit der
Einsamkeit und dem Jenseits. Eine utopische und verkehrte Welt stellt
sich der wirklichen gegenüber, Träume und Visionen bilden die
wesentlichen Ingredienzen der Dichtung.²⁸⁷

What the critics failed to see, in my opinion, is that Tieck was analyzing the inner turmoil of the population of the time. All of the unrest and turmoil had an effect on its citizens and influenced their dreams and unconscious.

The inner turmoil and demons plaguing individuals at the time is discussed smartly in “Liebeszauber,”²⁸⁸ which was published in 1812 and is based on Tieck’s time in Munich (1808-10), where he had the view of an apartment from which he could see a young girl and child just as the protagonist Emil does (“Liebeszauber,” FA 6, 1296).

Köpke writes in his biography on Tieck the following: “Aus diesen abgerissenen Bildern gestaltete die dichtende Phantasie jene grauenvolle Geschichte, in welcher der Lichtstrahl aus den Fugen der Fensterläden hervorquillt und todbringenden auf den Beobachter fällt, der jenseits der Straße in nächtlicher Stille lauschend steht.”²⁸⁹ I claim that “Liebeszauber” can be read as a text where the protagonist’s mind sees the world as a canvas, which is there for him to paint his fears, desires, and thoughts onto. He ends up creating a world

²⁸⁷ G. G. Gervinus, *Geschichte der poetischen National-Literatur der Deutschen*, 2nd ed. (Leipzig: Wilhelm Engelmann, 1844), 658.

“Where we look in this fiction there is no interaction with people of our flesh and blood but with heroes of past centuries, with giants, and dwarfs, with ghosts and nature, with loneliness and the after-life. A utopian and backward world is placed next to the real one, dreams and visions make up the majority of the fiction.” (Translation mine)

²⁸⁸ Ludwig Tieck, “Liebeszauber,” *Phantastus*, ed. Manfred Frank, *Schriften*, ed. Manfred Frank, vol. 6 (Stuttgart: Deutscher Klassiker Verlag, 1985), 210-40, 1295-1306 (= FA 6).

²⁸⁹ Rudolf Köpke, *Ludwig Tieck: Erinnerungen aus dem Leben des Dichters nach dessen mündlichen und schriftlichen Mittheilungen* (Leipzig: Brockhaus, 1855), 348.

“From these disrupted pictures the poet creates the terrible fictional fantasies and the story in which the light ray from the groove of the blinds protrudes deathly onto the observer, who stands beyond the street in nightly silence, listening.” (Translation mine)

that is made up of only his own projections, which cause him to lose his sanity because he can no longer differentiate between reality and phantasy.

Tieck introduces us to the melancholic and psychologically unstable Emil, who after his parents' death, decides to travel in order to educate himself. On his trip to the first city of his journey he meets Roderich, a young man who is the exact opposite of Emil as he lives in the moment and enjoys life.

Emil, ein reicher junger Mann von reizbarem und melancholischem Temperament war nach dem Tode seiner Eltern Herr seines Vermögens; er hatte eine Reise angetreten, um sich auszubilden, befand sich aber nun schon seit einigen Monaten in einer ansehnlichen Stadt, die Freuden des Karnevals zu genießen, um welche er sich niemals bemühte, um bedeutende Verabredungen über sein Vermögen mit Verwandten zu treffen, die er kaum noch besucht hatte. ("Liebeszauber," FA 6, 210-11)²⁹⁰

At first it seems as if Emil is suffering from depression and agoraphobia since he refuses to leave his room and enjoy the carnival with his *lebenslustigen Freund*²⁹¹ Roderich. But the reader finds out that the true reason for why Emil has remained in the city and his room is that he has fallen in love. "Liebeszauber" starts off as an innocent love story in which the shy Emil secretly watches from his window a beautiful young girl interact with a child every night in the apartment across from him. "Eine Spalte blieb hell, groß genug, um von Emils Standpunkt einen Teil des kleinen Zimmers zu überschauen, und dort stand

²⁹⁰ "Emil was a wealthy young man with an irritable and melancholic temperament, who was in charge of his wealth after his parents' death; he had planned a trip to educate himself but found himself for the past couple of months in a respectable city in order to enjoy the carnival which he never tried to attend since he had meaningful appointments with relatives to discuss his wealth, whom he had barely visited."
(Translation mine)

²⁹¹ "fun-loving friend" (Translation mine)

oft der Glückliche bis nach Mitternacht wie bezaubert, und beobachtete jede Bewegung der Hand, jede Miene seiner Geliebten: er freute sich, wenn sie dem kleinen Kinde lesen lehrte, oder sie im Nähen und Stricken unterrichtete” (“Liebeszauber,” FA 6, 217).²⁹²

Lacan says the following in regards to the voyeur: “What the voyeur is looking for and finds is merely a shadow, a shadow behind the curtain. There he will phantasize any magic of presence, the most graceful of girls, for example, even if on the other side there is only a hairy athlete.”²⁹³ Emil’s imagination is exceptional since he is able to turn the ordinary into the extraordinary. Emil is enchanted by this pseudo-painting, which is framed by the window he is looking through. Tieck is depicting the single moment Lessing refers to in *Laokoon*. Emil starts interpreting what he is seeing, the pseudo-painting, and concludes that the post-single moment is one with a tragic outcome. Later on in the text, right before the post-poignant moment is about to happen, her killing the child, he compares her to a marble statue. Emil has transformed her into an artificial object, which is there to be looked at. He becomes unhealthily absorbed by what he is observing and forgets that what he is seeing is his own imagination being projected onto the pseudo-painting. Thomas Meißner argues,

Allerdings ist er in der Einsamkeit glücklich, wie es ausdrücklich heißt,
kann er doch die Unbekannte, ihre Bewegungen, ihre Tätigkeiten, ihren
Umgang mit dem Waisenkind, das sie bei sich aufzieht, beobachten, kann
Erkundigungen über sie einholen, kann sich schließlich, da sie nicht

²⁹² “A crack remained light, big enough in order to oversee a part of the small room from Emil’s perspective and there he the happy, enchanted one stood often until after midnight and observed every movement of the hand, every countenance of his beloved: he looked forward to when she taught the little one how to read or how to sew and knit.” (Translation mine)

²⁹³ Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, ed. Jacques Alain Miller, trans. Alan Sheridan (New York: W.W. Norton Company, 1978), 182.

immer am Fenster ist und die Sicht häufig durch die angelehnten Fensterläden eingeschränkt ist, das, was er nicht sieht, in seiner Phantasie ausmalen, die im Fensterrahmen, als Bild wahrgenommene Frau als inneres Bild fortleben lassen...²⁹⁴

Emil's mistaking his inner world for reality ends in his and her death. Tieck's protagonist is once again living "in einer einseitig von der Phantasie beherrschten Welt; ihre Psyche befindet sich im Ungleichgewicht."²⁹⁵ Emil is possessed by his own voyeurism and is unable to remove himself from the window. According to Alice Kuzniar, Lacan would interpret his unwillingness to leave the window as "the voyeur's secret, essentially autoscopic desire is to be seen in return, even if "in the conflagration of shame" ("Crystal Revenge" 182), and "consequently to be punished for his violation" ("Crystal Revenge" 225). Emil continues to observe the young woman and the child religiously until one night he witnesses the murder of the child from his window, resulting in him losing consciousness and, upon waking, suffering from amnesia. He ends up unknowingly marrying the murderer of the child but on the wedding day he recognizes and kills her. C. G. Carus believes in *Psyche* according to Bell that "nothing is ever truly forgotten or obliterated from the psychic record; all thought is preserved in one form or another" ("Carus" 167). This means that in order to recall forgotten experiences or knowledge the

²⁹⁴ Thomas Meißner, *Erinnerte Romantik: Ludwig Tiecks "Phantastus"* (Würzburg: Königshausen und Neumann, 2007), 326.

"However, he is happy when in solitude as it explicitly states that he can observe the unknown woman, her movements, her activities, her handling of the orphan, he can get information on her, he can imagine in his mind the woman, when she isn't at the window and his view is blocked by the shutters, continuing to live in the painting he associates her with." (Translation mine)

²⁹⁵ Albert Meier, "Poetik der Berliner Spätaufklärung," Stockinger and Scherer 23-35 at 26 "... in a one-sided world controlled by fantasie; their psyche is unbalanced." (Translation mine)

right person, setting, and/or object is needed in order to recover the memories and information believed to be lost.

I assert that the slaying he witnessed was intended by Tieck to be a hallucination. The young man, Emil, probably could not believe that the woman he was observing was so perfect that he had to make her imperfect by imagining that she killed an innocent child. He is so appalled by his own hallucination that he faints. Detlef Kremer argues “der Zusammenhang von perspektivischer, verwirrter Wahrnehmung und erotisch-narzisstischer Projektion variiert Tieck hier in einem blutrünstigen Schreckensszenario, dem zunächst ein kleines Kind, dann die Geliebte selbst zum Opfer fällt.”²⁹⁶ He goes on to argue, that “der Held des Liebeszaubers die Grenzen seines voyeuristisch gerahmten Solipsismus nicht überschreiten [kann]” (“Traum” 63).²⁹⁷ If this is the case then the murder he eventually commits at his own wedding is one committed because he can’t fathom somebody else living beside him. The intolerance of a second person in his life causes him to create a hallucination, which will justify his homicide. Thus, he conceives the dragon’s neck entering the room to be symbolizing his own castration, according to Kremer. “In dem Augenblick, als ihn sein abgetrenntes ‘Glied’ in Gestalt eines ‘scheußlichen Drachenhalses’ als ein Fremdes anblickt, als sich also sein Blickarrangement gegen ihn selbst kehrt, wird er ohnmächtig” (“Traum” 64).²⁹⁸ Turning his object of desire into a serious threat to his manhood is a convincing reason for why he

²⁹⁶ Kremer, Detlef. “Traum als Präfiguration, topologische Schwelle und Verdichtung des romantischen Texts.” *Alt and Leiteritz* 113-28 at 63.

“The connection of perspective and confused viewing and erotic-narcissistic projection are varied by Tieck here in a bloody scary scenario in which a small child and then the beloved one are sacrificed.” (Translation mine)

²⁹⁷ “The hero of the magic of love cannot over-step the voyeuristic framed solipsism.” (Translation mine)

²⁹⁸ “The moment his cut off limb appears in the shape of a dragon’s neck, looks at him like a foreign object, when his own gaze is directed toward him, causes him to faint.” (Translation mine)

must kill her. Like so many of Tieck's protagonists, Emil can be labeled as *seelenkrank*²⁹⁹ because his psyche is imbalanced. I find Kremer's interpretation enthralling but not convincing. In Western culture the dragon symbolizes Satan in the Bible. Thus, I argue that it symbolizes the underworld in Tieck's text, one which Emil is terrified of, due to the unpleasant images he is confronted with in this state. His fear of it leads to his metamorphosis into a *Wahnsinniger*.

Das Kindlein hielt flehend die Händchen empor, streichelte Hals und Wange der blassen Schönen. Sie aber hielt es fest am Haar und mit der andern Hand ein silbernes Becken; die Alte zuckte murmelnd das Messer und durchschnitt den weißen Hals der Kleinen. Da wand sich hinter ihnen etwas hervor, das beide nicht zu sehen schienen, sonst hätten sie sich wohl eben so inniglich wie Emil entsetzt. Ein scheußlicher Drachenhals wälzte sich schuppig länger und länger aus der Dunkelheit, neigte sich über das Kind hin, das mit aufgelösten Gliedern der Alten in den Armen hing, die schwarze Zunge leckte vom sprudelnden roten Blut, und ein grün funkelndes Auge traf durch die Spalte hinüber in Emils Blick und Gehirn und Herz, dass er im selben Augenblick zu Boden stürzte. ("Liebeszauber," FA 6, 227)³⁰⁰

²⁹⁹ "mentally ill" (Translation mine)

³⁰⁰ "The child held beseechingly her hands aloft, stroked the neck and cheek of the pale beauty. But she held it tightly by its hair and with the other hand a silver bowl; the old one revealed mumbly the knife and cut through the white neck of the little one. Then something appeared behind the two of them which they didn't seem to notice, otherwise they would have been as horror stricken as Emil was. A terrible, scaly dragon neck writhed longer and longer out of the darkness, leaned over the child, which hung with open limbs in the arms of the old lady, the black tongue licked from the bubbling blood and a green, sparkling eye met Emils gaze and brain and heart though a crack so that he fell to the ground at the same moment." (Translation mine)

Emil is no longer able to differentiate between dream and reality and thus is confused by what he is seeing, leading to him being on the brink of losing his sanity and therefore, I claim, in order to keep it he needs to lose consciousness. One could view this temporary *Nervenfieber*, which causes temporary amnesia, as a defense mechanism. Based on what I have discussed so far I conclude that I disagree with Thalmann's interpretation-not because her argument isn't intriguing, but rather because it lacks textual evidence. "Im *Liebeszauber* hingegen geht es um eine Diagnose an der modernen Gesellschaft. Emil wird ein Amokläufer gegen eine berechnende und seelenlose Welt."³⁰¹ It never becomes clear if he is fighting the modern world, but it is apparent from the onset of the novella that he is fighting with himself.

Thomas Meißner asks if Emil believes he has to kill his young bride in the second part of the story in order to free himself of the traumatizing murder he witnesses from his apartment. He doesn't go on to answer the question but I will answer it for him. If the scene he witnesses symbolizes the dark side of his unconscious, then the answer to Meißner's question is yes. Otherwise, he would be reminded of this traumatizing event every time he looks at the young woman he was obsessed with in the beginning. However, by murdering her I will claim that he is killing himself since she symbolizes his dark wishes and desires hidden in his unconscious. Emil does die in the act of murdering his young bride supporting this interpretation. "Die Alte hatte sich mit ihm umfaßt, ihn zurück zu reißen; kämpfend schleuderte er sich mit ihr über das Geländer, und beide fielen zerschmettert zu den Füßen der Verwandten nieder, die mit stummen Entsetzen der

³⁰¹ Marianne Thalmann, *Ludwig Tieck. Der Romantische Weltmann aus Berlin* (Bern: Francke, 1955), 90. "In "Liebeszauber" on the other hand it is about the diagnosis of modern society. Emil turns into a homicidal maniac against a calculating and soulless world." (Translation mine)

blutigen Szene zugeschaut hatten” (“Liebeszauber,” FA 6, 240).³⁰² At the beginning of the novella the reader is warned that Emil is “von reizbarem und melancholischen Temperament” (“Liebeszauber,” FA 6, 210)³⁰³ and thus it is very likely that the entire incident is meant to represent a hallucination that ends in his suicide. Emil is fighting with himself. It becomes apparent that the inner turmoil takes over not only his internal life but also external one the minute he starts projecting his inner struggles and fears onto his environment. This projection could be viewed as a type of painting since he uses the world as his canvass for his mental thoughts. This ends up being fatal since he convinces himself that the world has turned against him. Destroying the root cause of his paranoia and fear, which is he, is the only way he can resolve his paranoia. One scene triggered an emotion of immense outrage and disgust, which led to a lingering feeling of insecurity, due to the question arising of whether he would be her next victim.³⁰⁴

While the story is being told by Emil’s best friend Roderich, the audience interrupts the narrator and asks why he didn’t see a doctor if he was mentally ill. An ingenious answer is given. “Es gehört mit zu seinen Eigenheiten, antwortete Roderich, die Medizin durch und durch zu verachten, denn er meint, jede Krankheit sei in jeglichem Mensch ein Individuum, und könne nicht nach ältern Wahrnehmungen, oder gar nach

³⁰² “The old lady embraced him, in order to pull him back; while fighting he threw himself with her over the banister and both crashed onto the floor, in front of the feet of the relatives, who had watched in silent horror the bloody scene.” (Translation mine)

³⁰³ “of an irritable and melancholic temperament.” (Translation mine)

³⁰⁴ Antonio Damasio writes “One of the main aspects of the history of human development pertains to how most objects that surround our brains become capable of triggering some form of emotion or another, weak or strong, good or bad, and can do so consciously or unconsciously” (*Looking for Spinoza: Joy, Sorrow, and the Feeling Brain* [Orlando: Harcourt, 2003], 55). Emil comes into contact with his unconscious fears, which he is unable to process successfully. Rather, they overwhelm him and move him to act irrationally.

sogenannten Theorien geheilt worden; ...” (“Liebeszauber,” FA 6, 223).³⁰⁵ The emphasis is put on the uniqueness of the human mind and due to this it is impossible for one method or theory to heal every sick mind. We can conclude that Emil believes that the only one who can cure his ill mind is he himself.

All of the *Märchen* which have been discussed so far were published between 1797 and 1811, falling into the years of Romanticism. Thus, common themes such as dreams, hallucinations, and the unconscious reappeared in all of those early works. The last *Märchen* to be discussed and interpreted is Ludwig Tieck’s “Das alte Buch und die Reise in’s Blaue hinein: Eine Märchen-Novelle” published in 1834.³⁰⁶ Upon publication it was well received by the public. For Tieck the *Märchen* were a way to approach reality, a way, which would allow us to see more than first meets the eye.

Das echte Märchen ... erschließt mit seinem Kinderton und dem Spielen mit dem Wunder eine Gegend unsers Gemütes, in welche die übrige Kunst und Poesie nicht hineinreicht ... Die Schöpfung, die Entstehung des Guten und Bösen, der Fall der Engel, die Erlösung, man nenne, was man will bei Griechen, Heiden, Juden oder Christen, das Ursprüngliche der Legende sowohl wie unsers nächsten alltäglichen Lebens ist, wenn wir das Wort heilig und Ernst nehmen, ein Märchen. (“Das alte Buch,” FA 11, 818)³⁰⁷

³⁰⁵ “It belongs to his idiosyncrasies, Roderich answered, to despise medicine because he believes every illness is an individual in every person and can not be healed based on old detections or so called theories.” (Translation mine)

³⁰⁶ Ludwig Tieck, “Das alte Buch,” *Schriften 1834-1836*, ed. Uwe Schweikert et al., *Schriften*, ed. Manfred Frank, vol. 11 (Frankfurt: Deutsche Klassiker Verlag, 1988), 733-854, 1273-1302 (= FA 11).

³⁰⁷ “The real fairy tale ... unlocks with its childish tone and the playing with the miracle an area of our mind into which the rest of art and poetry do not extend to. The creation, the development of good and bad, the fall of the angels, the salvation, one name it what one wants, be it the Greeks, the heathens, Jews, Christians, the original of the legend as well as our daily life when we take the word as holy and seriously, a fairy tale.” (Translation mine)

He returns to the *Märchen* 23 years later. But as I will point out later on in the text the *Märchen* written by the older Tieck is less fatalistic and more optimistic. The stories no longer end with the protagonists losing their sanity, leading to their premature death. Rather, they are now able to navigate the pitfalls of life successfully and lead long and satisfying lives. Tieck attempts to explain to his readers what *Märchen* can accomplish because of their playful and child-like approach. “Das Märchen ist zwar eine Flucht aus der platten Wirklichkeit, fügt aber den Riesenschatten des Wunderlichen und Interessanten an das Alltägliche und gibt damit den kleinen Wirklichkeiten Weltgehalt” (Thalmann, *Der romantische Weltmann aus Berlin* 81).³⁰⁸ Despite the fairy tale being a type of escapism, it gives life deeper meaning and thus is essential if the mundane reality is supposed to have a more profound meaning. “Das Alte Buch” is important to include since it is breaking away from the trend of the earlier fairy tales. I will show how the happy end symbolizes the fusion of the conscious and unconscious world, which leads to a balanced psyche and therefore a happy and healthy individual.

The story starts off with Athelstan running away from his home because he does not want to live the life his father has planned for him. He associates traveling with freedom and therefore finds solace on his journey. Early on in the story we find out about Athelstan’s greatest wish.

O, Fritz, was mich lockt, ist die Einsamkeit, jene Süße, die uns aus Wald
und Berg anredet, das Geheimnis, das uns der flüsternde Bach verraten
will. Soll ich einmal leben, so muß es etwas Andres als eine solche

³⁰⁸ “The fairy tale is an escape from reality but adds a huge shadow of the mystical and interesting to the daily and thus gives the small truths world content.” (Translation mine)

verständige Hedwig sein, die über Alles, was ihr seltsam dünkt, die schon zu großen Augen noch größer aufreißt. Ich habe auf der ganzen reise schon bemerkt, daß Du mich auch nicht verstehst.” (“Das alte Buch,” FA 11, 755)³⁰⁹

His friend Friedrich represents the opinion of society since he believes Athelstan to be insane for not wanting to live a predetermined life of comfort and security, but one in which he explores the world. “Ich muß es Dir nur gestehen, Athelstan, ich habe Dich bloß deshalb begleitet, weil ich glaubte, Dich unterwegs von Deiner Torheit oder Krankheit heilen zu können” (“Das alte Buch,” FA 11, 756).³¹⁰ He is incapable of understanding Athelstan since he is unwilling to allow himself to become one with nature and thus come into contact with his unconscious which will eventually open up new doors for Athelstan. “Immerdar und in allen ihren Gestaltungen, sagte Athelstan, ist die Natur Groß und erfreulich. Wer sie nicht in allen ihren Stimmungen und jedem Wandel gern aufsucht und ihre Liebe sowie ihr Gemüt versteht, der kann sich noch nicht ihren Freund nennen. Wohl mir, daß ich dort den engen Zimmern entronnen bin, nur jetzt lebe ich frei und glücklich” (“Das alte Buch,” FA, 11, 782).³¹¹ It becomes apparent that Athelstan has recognized that becoming one with nature is of utmost importance in order to become a complete

³⁰⁹ “O Fritz, what allures me is the solitude, the sweetness, which comes to us from the forest and the mountains, the secret which the whispering stream wants to reveal to us. Should I live once then it must be something else than an understanding Hedwig, who, which you think is strange, opens her eyes even wider, which are too big as it is. I have noticed already on the whole trip that you don’t understand me either.

³¹⁰ I must confess to you Athelstan, the only reason for why I accompanied you is because I believed I could heal you from your foolishness or illness.” (Translation mine)

³¹¹ “Always present and in all of her configurations Athelstan said, nature is large and enjoyable. He, who does not like to explore all of her moods and changes and understands her love as well as her mind, he can’t call himself her friend yet. Good for me that I was able to escape the small rooms because only now do I live freely and happily.” (Translation mine)

individual. A substitute for nature cannot be found in libraries or seminars. One needs to experience it.

On his *Bildungsreise* he meets interesting people like Gottfried, who tells him the story of Gloriana *die Feenkönigin* who leaves her cave every 100 years with her people in tow and then disappears again. “Wer ihnen begegnet, ist glücklich; wer den Mut hat, sie anzureden, kann sich eine Gnade erbitten. Gloriana aber soll so himmlischer Schönheit strahlen, daß jedem Sterblichen, welcher sie anschaut, das Herz entfällt, und er nur heftig zitternd in die Knie sinkt; dann ist Alles ohne Spur, wie ein Traum vorüber” (“Das alte Buch,” FA 11, 781).³¹² The beauty is so extraordinary that people are intimidated and shocked by it so that they do not take the opportunity to interact with her and request the one clemency they are allotted. The unknown is uncanny to most people because it is out of the ordinary, and therefore they either ignore it or allow their fear to blind them when they encounter it. It leads to missed opportunities but, Athelstan is different since he has recognized the beauty in the uncanny. Therefore, he is not afraid to interact with Gloriana when he sees her.

Gegen die Röte dieser Lippen dünkten ihm des Rubins Flammen matt und bleich, der Blick der Göttin drang durch sein Auge in sein Herz, er richtete sich hoch auf, und seiner selbst nicht mehr bewußt, umarmte er Gloriana

³¹² “Those who encounter them are happy; who has the courage to speak to her is able to ask for one clemency. But Gloriana is supposed to be of such heavenly beauty that all mortals who look at her have their hearts omitted, start shaking violently and fall to their knees; then everything is over without a trace, like a dream.” (Translation mine)

und drückte einen langen innigen Kuß auf ihren Mund. ("Das alte Buch,"
FA 11, 806)³¹³

Gloriana, who symbolizes the unconscious and thus lives underground, is surprised when he dares to kiss her. So far no male has done so, for they were afraid of the unknown and thus looked away and repressed the experience. After he has engaged in this act, Gloriana makes him aware that he now belongs to her. "Aber Du! Mir einen Kuß auf meinen Mund zu drücken! Du weißt es wohl nicht, Sterblicher, schöner Jüngling, daß Du mir dadurch auf immerdar und unbedingt als mein Diener, mein Ergebener, mein Gemahl zugehörst" ("Das alte Buch," FA 11, 806).³¹⁴ One can speculate that Tieck wanted to emphasize that once we encounter the unconscious it can no longer be ignored. After these words have been spoken Athelstan and Gloriana proceed to enter the mountain. "Der grüne Berg stand weit offen, drinnen schimmerten in Wunderpracht die weiten Säle, Alle neigten sich vor Athelstan als ihrem Herrn, und von der weißen Hand der schönen Gloriana geführt trat der Jüngling in den Hügel hinein, der sich alsbald, als er Alle aufgenommen hatte, wieder verschloß" ("Das alte Buch," FA 11, 806).³¹⁵ Tieck's word choice is interesting, *Diener*, *Ergebener*, since it alludes to Athelstan being a slave to his unconscious from now on. But it is questionable if he really is her slave since he

³¹³ "Against the redness of these lips, the flames of the ruby seem to be dull and pale. The gaze of the goddess pierced through his eye and into his heart. He erected himself and not aware of himself anymore he embraced Gloriana and gave her a long, heartfelt kiss on her mouth." (Translation mine)

³¹⁴ "'But you! To give me a kiss on my mouth! You are probably unaware of this, mortal, beautiful youth, that you now always belong to me as a servant and as my husband.'" (Translation mine)

³¹⁵ "The green mountain was wide open and inside the large halls gleamed. Everybody bowed in front of Athelstan as he was led into the mountain by beautiful Gloriana's white hand. As soon as everybody had been absorbed the hill closed." (Translation mine)

Klaus Gille, "Der Berg und die Seele. Überlegungen zu Tieck's *Runenberg*," *Neophilologus* 77 (1993): 611-23 at 613. The mine in the German Romantic view is not simply a cold dark hole in the ground; it is a vital, pulsing place into which man descends as into his own soul for the encounter with three dimensions of human experience: history, religion, sexuality.

consciously looked for this world. Gloriana says, “Das, was Du meinst und sinnst, das, was Du liebtest, bevor du mich kanntest, bin ich: dieses Durchdringen, Verstehen der Natur und des Gemütes, dieses Lieben der Liebe ist mein Beruf, und darum bin ich die Fürstin dieses herrlichen Reiches” (“Das alte Buch,” FA 11, 822).³¹⁶ Later on in the novella the reader will find out that Athelstan has complete freedom but whenever Gloriana calls him he needs to return to her, otherwise he will be banned from the *Feenreich*. “Du bist unumschränkter Gebieter, und dein Wille ist Dein einziges Gesetz, doch kannst Du die Verhängnisse nicht brechen, die unser Reich in ewigen Schranken bewahren und sein Glück sichern. Erkennst Du diese nicht mehr an, so bist Du wieder Mensch und unglücklich und stirbst im Elend” (“Das alte Buch,” FA 11, 833).³¹⁷ This does not pose a problem for Athelstan because he has been longing to come in to contact with his unconscious. “Will ich etwas Anderes? Erwiderte Athelstan; diese Erfüllung fliegt noch über meine kühnsten Wünsche hinaus” (“Das alte Buch,” FA 11, 806).³¹⁸ He makes it very clear to Gloriana that she must not fear that he will want to return to his former life, since it was devoid of the unconscious world, and now that he is in contact with it, he will not risk jeopardizing it. “Nein! Rief Athelstan aus, auf Dich, ohne daß ich Dich kannte, waren alle Träume meiner Jugend gerichtet; Du bist der Spiegel, in welchem meine Seele ihre Gestalt erst hat kennen lernen” (“Das alte Buch,” FA 11,

³¹⁶ “That what you believe and muse, what you loved before you knew me is me; this penetration, understanding of nature and it’s mind, this life of love is my profession and thus I am the princess of this wonderful kingdom.” (Translation mine)

³¹⁷ “You are the absolute lord and your will is your only law, but you may not destroy the destiny which keeps our kingdom in its eternal barriers and secures it’s happiness. If you don’t recognize these anymore then you will become human again and be unhappy and die in affliction.” (Translation mine)

³¹⁸ ““Do I want something else?” Athelstan responded; ‘this fulfillment is far beyond my most audacious wishes.’” (Translation mine)

821).³¹⁹ He has comprehended that he would only be complete once he knows his entire self, his conscious and unconscious. Athelstan says, “aber was ich mir immer wünschte, war, das Innere der Welt, den Zusammenhang aller Begebenheiten zu verstehen und zu fühlen, selbst das im Herzen zu erleben, was den Menschen nur als Historie oder Fabel vorübergeht, das Wunderbare wie ein Natürliches zu fassen, und im Gewöhnlichen, was das blöde Auge so nennt, das Wunderbare zu sehn” (“Das alte Buch,” FA, 11, 822).³²⁰ Athelstan has recognized that a lot is hidden in the *Innere Welt* and that the ordinary is more than meets the eye but in order to see beyond what is there the inner and outer world need to meet. Tieck created a protagonist who is for once strong enough to process what he sees once the veil of Isis has been lifted. Athelstan is able to confront the unknown because he is open to and willing to enter this world. “Indem er den Mut, das ihm Allerliebste zu küssen (in diesem Fall die Fee Gloriana) und diesen beherzten Schritt nicht so kleinmütig bereut wie vordem Christian, wird aus Athelstan Oberon. Er wird zum Beherrscher der Poesie des Alltags” (Rath, *Tieck* 340).³²¹ Mentally he is stronger and healthier than Tieck’s earlier characters, which one could argue is a reflection of Tieck’s own mental health and development. Unlike Christian, Ludwig, and Marie, Athelstan does not need to choose between the two worlds, as he is allowed to live in both, as long as he remains loyal to the underworld. Athelstan is thus not suffering from a split personality because he accepts the world as it is. Recognizing that the key lies in

³¹⁹ “‘No!’ Athelstan exclaimed, ‘onto you, without having known you yet, all of my dreams were directed onto; you are the mirror in which my soul first met its true shape.’” (Translation mine)

³²⁰ “‘But what I have always wished for is to understand and to feel the internal part of the world, the connection of all occurrences, even to experience in the heart, what passes humans by as history or a fable, to grasp the marvelousness naturally, and to see in the ordinary, which the stupid eye sees it as, the marvelous.’” (Translation mine)

³²¹ “By having the courage to kiss the most precious one, in this case the fairy Gloriana, and by not regretting this heartfelt step like Christian did prior to him, Athelstan becomes Oberon. He becomes the ruler of daily poetry.” (Translation mine)

accepting what the world presents us with, allows Athelstan to experience the profound depths of life.

It can be said that the unconscious plays a vital role in Tieck's texts since entering it gives one the chance to discover one's true self and *Ganzheit*. Tieck giving Athelstan the power to give individuals the *Gabe der Dichtkunst* once he has entered the mountain emphasizes the power the unconscious world has. "Du kannst dort Deine Menschen, die Du als Deine ehemaligen Brüder immerdar lieben wirst, beglücken, Not und Elend lindern, die Armut erleichtern, und wen Du mit der Absicht anblickst, ihn berührst, oder ihn gar umarmst, dem wird die Gabe der Dichtkunst mitgeteilt" ("Das alte Buch," FA, 11, 833).³²² Throughout Tieck's *Schriften* it becomes evident that the dream and the unconscious world exist to enlighten the individual, but only if he is capable of balancing the conscious and unconscious worlds and allowing them to meet as Novalis claimed. "Der Sitz der Seele ist da, wo sich die Innenwelt und Außenwelt berühren. Wo sie sich durchdringen, ist er in jedem Punkte der Durchdringung" (Novalis 419).³²³ The *Innenwelt* is the unconscious and the *Aussenwelt* the conscious. If the individual is able to combine the two, a hybrid world is created which knows no borders, as we can see in Athelstan's

³²² "“You can bless the humans there whom you will always love as your former brothers. You can alleviate affliction and adversity, poverty and whoever you look at with intent, touch, or even embrace, he will be given the gift of poetic talent.”" (Translation mine)

³²³ Novalis, "Blütenstaub," *Das Philosophische Werk* vol 1, ed. Richard Samuel et al., *Schriften*, vol. 2, 3rd ed. (Stuttgart: Kohlhammer, 1981), 397-470 at 419 (#19). "The seat of the soul is where the outer and the inner world touch. Where they penetrate each other; it is in every point of their penetration." (Translation mine)

Tieck states the following in regards to Novalis belief. "An diesem Punkt ist der Sitz der Seele frei und so unendlich, wie es die romantischen, entgrenzten Visionen ins Bild und ins Bildlose setzen" (Rath 134). "The seat of the soul is where the outer and the inner world touch. Where they penetrate each other, it is in every point of their penetration." (Translation mine)

case. He successfully allows the two worlds to fuse and it brings him eternal happiness.³²⁴

I imagine Tieck believed that the worlds belonged together; otherwise he would have not spent such a significant amount of time on this topic and revisited it in his later years.

Prior to “Das Alte Buch” Tieck’s protagonists who have come into contact with the knowledge that is housed in the unconscious have suffered from negative consequences. Patrick Labriola correctly states, “Once Tieck’s characters cross the boundaries between the real and the supernatural, they find themselves isolated from society and the victims of an inexplicable fate.”³²⁵ This holds true for most of his *Kunstmärchen* but *Das Alte Buch* turns out to be an exception. Tieck in his earlier works was of the opinion, according to Theodore Ziolkowski, that

the world, in short, is a chaos manageable only by those who are willing to give up all human ambition or those who so fully deny their humanity that they can use others as tools to achieve their ignoble ends. But those who persist in trying to fulfill their humanity either lose their way in the labyrinth of the world and end in madness or else fall to their death from the heights they have sought, Icarus-like, to scale.³²⁶

In “Das alte Buch” nevertheless the demonic forces are absent, leading to a happy end.

Insanity and death are not the price Athelstan needs to pay in order to gain admittance

“zum höheren Geheimnis, zu den wunderbaren Welten des Zaubers und der ewigen

³²⁴ Rath, *Tieck* alludes to the fact that Christian was unable to create this fusion because the unknown or unconscious scared him, forcing him back to the mundane and predictable life, which would drive him into madness.

³²⁵ Patrick Labriola, “Ludwig Tieck and Nathaniel Hawthorne: The Fairy Tale and the Popular Legend.” *The Journal of Popular Culture* 38.2 (2004): 325-32 at 327.

³²⁶ Theodore Ziolkowski, *German Romanticism and its Institutions* (Princeton: Princeton University Press, 1990), 165.

Poesie ...” (“Das alte Buch,” FA 11, 1281).³²⁷ Tieck has become more optimistic in his old age, due to his disbelief that one would go mad if one persisted on going beyond the conscious world. He now thinks that it is possible to fulfill our humanity but that we need to be certain of the path we want to take, as Athelstan is. He never questions his life as Oberon or in the *Feenwelt* because he knows that this is his destiny. Therefore, he doesn’t try to flee from the unconscious world or try to reenter it forcefully after he has realized that leaving it in the first place was a mistake. His psyche is more balanced and at peace than his earlier protagonists. I agree with Ziolkowski, who supposes that Tieck’s pessimistic view of coming in to contact with the unconscious in his early writings is directly related to his own psychological struggles he was suffering from when writing those works.

This analysis is absolutely consistent with the view of a young man whose relationship to reality was so severely disturbed that he suffered as a child, by his own account, from conditions of fear and horror and was tormented as a student by attacks of anxiety and premonitions of death. The fear of madness plagued Tieck during his youth shows up from his earliest writing down to “Der blonde Eckbert” (1797) and “der Runenberg” (1802).

(Ziolkowski, *German Romanticism* 165)

In Tieck’s case it is important that one is familiar with his biography when discussing madness and mental illness in his early *Kunstmärchen*. In his initial years Tieck was “incapable of organizing the world rationally in his own mind” according to

³²⁷ “to the absolute secret, to the wonderful worlds of magic and eternal poetry.” (Translation mine)

Ziolkowski,³²⁸ with whom I concur, because all of his protagonists act irrationally by basing their decisions on dreams and hallucinations they have had without ever analyzing them. However, Athelstan is also acting on a hallucination he has in the woods and believes even that he has entered a mountain and suddenly possesses the power of bestowing great writing abilities onto people. “Wie ein glücklich Therapierter kommt Athelstan schließlich bei sich an, wenn er als Oberon und neuer Mensch in einen lebensfrohen Alltag eintaucht: in den poetischen Alltag eines Übermenschen, der jetzt Herr seines feenmärchenhaften Alltag ist” (Rath, *Tieck* 341).³²⁹ The difference is that Tieck’s *Schwärmer* doesn’t lose his sanity once he acts on his hallucinations. Rather, he seems happy and content. Labriola believes the reason for why Tieck’s earlier protagonists’ lose their sanity is because “... horror arises from the main characters’ inability to discern whether supernatural events have actually taken place or are projections of the mind as the result of guilt and madness” (“Ludwig Tieck” 328-29). Athelstan on the other hand is aware that he has come into contact with a world that is a projection of his mind, a realization, which permits him to explore this world freely and confidently.

Athelstan ages slower than his fellow humans since he has entered the *Feenwelt*. “In der Feenwelt vergeht die Zeit- je nach Perspektive- entweder langsamer oder schneller als in der Realwelt, eine Nacht hier entspricht sechs Monaten dort, doch wirkt sich dies nur für diejenigen Figuren aus, die zwischen beiden Räumen hin- und hergehen, oder für solche Figuren, die öfter als einmal mit solchen Grenzgängern zu tun haben”

³²⁸ Ziolkowski, *German Romanticism*, 164.

³²⁹ “Like a happily treated individual, Athelstan discovers himself when he enters into the happy daily routine as Oberon, a new person: into the poetic daily routine of a superman, who is now the ruler of his fairy tale like routine.” (Translation mine)

(Hagestedt, *Ähnlichkeit und Differenz* 301).³³⁰ I assert that he ages slower because he is im *Einklang*³³¹ with himself resulting in him not fighting himself and questioning life. “Er wohnt im Reich der Poesie, und die Poesie ist himmlischen Ursprungs” (“Das alte Buch,” FA 11, 844).³³² Poetry and nature are the magical combination according to Tieck. Athelstan’s uncanny youth after all of those years convinces the abbot in “Das alte Buch” that he is possessed by demonic forces.

Nein meine Freunde dieser Althestan, wie er sich ehemals nannte, ist den bösen Geistern verfallen. Das ist eine ähnliche Geschichte wie mit dem Tannhäuser, und es ist entsetzlich, dass es hier, unsrer lieben Heimat so nah, einen Eingang in diesen verruchten Venusberg gibt. Er ist selbst, der so täuschend sich als ein schöner Jüngling darstellt, zum bösen Geist geworden... (“Das alte Buch,” FA 11, 844).³³³

The religious figure feels threatened by this unknown world. The *Freiherr* on the other hand is convinced that somebody with a great appreciation for the arts could never fall victim to the demonic world.³³⁴ Labriola declares, “Romantics such as Tieck and Novalis employed the real and the supernatural in the fairy tale to show the destructive nocturnal side of nature and its relationship to the human mind” (“Ludwig Tieck” 326). In

³³⁰ “In the fairy world time passes either faster or slower than in reality, depending on your perspective. A night here is the equivalent of six months there, but this is only the case for those that move between the two realms or that have come into contact with such border crossers more than once.” (Translation mine)

³³¹ “unision” (Translation mine)

³³² “He lives in the empire of poetry and poetry is of heavenly origin.” (Translation mine)

³³³ ““No my friends, this Athelstan, the name he had given himself formerly, has become a victim of the evil spirits. That is a similar story to Tannhäuser and it is terrible that in our dear homeland there is an entrance into the Venus Mountain. He himself, who so deceptively presents himself as a young lad, has become an evil spirit.”” (Translation mine)

³³⁴ “Der Freiherr meinte, ein so heiterer poetischer Sinn, wie er ihn immer an seinem Athelstan gekannt habe, könne niemals zum Bösen führen” (“Das alte Buch,” FA, 11, 845).

“The baron believed that such a bright, poetic mind such as Athelstan’s could never lead to evil.” (Translation mine)

Romanticism, coming into contact with the unconscious will often lead to *Selbstbildung*, but as the texts of Tieck have shown, it comes at a high price. Either one will lose one's mind like Christian, or lead an unfulfilled life like Marie and Ludwig since they have seen too much and therefore it is impossible for them to be happy in reality with all of its limitations. It becomes evident that the hero in the *Kunstmärchen* is "weniger auf der Suche nach der Wahrheit, denn auf der Suche nach dem Geheimnis des Lebens" (Thalmann, *Das Märchen und die Moderne* 39).³³⁵ The *Kunstmärchen* by Tieck are trying to answer the question that humankind has been trying to answer for centuries and it turns out that it is impossible to uncover this secret. But the attempt to do so leads to many other discoveries about life and our existence. Thalmann wrote, "Das Märchen soll also unter Benutzung anderer Kategorien eine ernsthafte Aussage über unsere Existenz sein" (*Das Märchen und die Moderne* 36).³³⁶ In the mentioned texts "fantasy and emotion play the central role in forming Romantic individuality."³³⁷ In the end it is not about finding the absolute answer to why we exist but rather about the journey and the personal growth that takes place in the process. Patrick Labriola points out that Tieck entered uncharted territory "by placing the supernatural in contrast with the real, the fairy tale created a complex storyline that suddenly dropped the reader into new psychological depths" ("Ludwig Tieck" 327). So not only the protagonists but also Tieck's readers are discovering new things about themselves.

³³⁵ "is less in search of truth than in search of the secret of life." (Translation mine)

³³⁶ "The fairy tale should be a serious statement about our existence when used amongst different categories." (Translation mine)

³³⁷ Ricarda Schmidt, "From Early to Late Romanticism," *The Cambridge Companion to German Romanticism*, ed. Nicholas Saul (Cambridge: Cambridge University Press, 2009), 21-40 at 23.

Gotthilf Heinrich Schubert wrote in *Symbolik des Traums* the following about the potency of the dream and how it is almost impossible to translate all of the images into words.

Wir drücken in jener Sprache durch einige wenige hieroglyphische, seltsam aneinander gefügte Bilder, die wir uns entweder schnell nacheinander oder nebeneinander und auf einmal vorstellen, in wenigen Momenten mehr aus, als wir mit Worten in ganzen Stunden auseinander zu setzen vermöchten; erfahren in den Träumen eines kurzen Schlummer öfters mehr, als im Ganzen der gewöhnlichen Sprache in ganzen Tagen geschehen könnte, und das ohne eigentliche Lücken, in einem in sich selber regelmäßigen Zusammenhange, der nur freilich ein ganz eigentümlicher, ungewöhnlicher ist. (Schubert 1)³³⁸

But since the dream is laden with valuable information, which would take us much longer to discover during the waking state, Schubert is advocating that an interpretation of the dreamed content is of utmost importance since “the dreaming mind is a cryptic poet (vertseckter Poet)” (Bell, *Psychology* 172 quoting Schubert 56). Basically all humans dream “in essentially the same way, so that the meaning of dreams is universal” (Bell, *Psychology* 172 quoting Schubert 3). The difference between individuals dreams “arise only through our interpretation of them” (Bell *Psychology* 172). Furthermore, Schubert believed that dreams are also prophetic and thus cannot be ignored.

³³⁸ “We express in each language with a few hieroglyphic strangely ordered pictures which we either imagine quickly one after the other or next to each other and at once, these express in a few moments more than we do with words in hours; we find out more in dreams from a short nap than from language in entire days without gaps in a regular connection which of course is a unique and extraordinary one.” (Translation mine)

It becomes apparent in all texts that Tieck has a gift for introducing us to *das Wunderbare*, which teaches us a lot about our own inner self. Ralf Stamm writes in regards to *das Wunderbare* in Tieck's novellas that "der Begriff des Wunderbaren im engeren Sinne umfasst alles Übernatürliche, Übersinnliche, Magische, oder wie immer man alles nennen will, was die Naturgesetze bzw. das sachlich-empirische Weltverständnis in Frage stellt" (*Tiecks späten Novellen* 14).³³⁹ The reader is never quite certain what he will be confronted with next, but Tieck does make sure that his readers do not become lethargic but rather continue to question reality and what they are seeing. Augustus Wilhelm Schlegel argues, "Unter den Dichtern [...] wüsste ich keinen zu nennen, der um die Wiedererweckung der Fantasie in Deutschland ein so großes und allgemeines Verdienst hätte, als Tieck; der alle Tiefen und auch ihre Verirrungen so vollkommen kennt, und ihrer wundervollen Erscheinungen und Geheimnisse so ganz Meister ist."³⁴⁰ Tieck has made a great literary contribution with his early novellas because he is one of the first to recognize the importance of the dream and the unconscious brain activities. Novalis agrees with Tieck and writes "Ein Märchen ist eigentlich wie ein Traumbild- ohne Zusammenhang"³⁴¹; "Der Traum ist oft bedeutend und prophetisch, weil er ... auf Associationsordnung beruht — Er ist, wie die Poësie

³³⁹ "The term of the miraculous entails all supernatural, paranormal, magical, or however you want to name it, which questions the laws of nature or rather the objective-empirical understanding of the world." (Translation mine)

³⁴⁰ Friedrich von Schlegel, *Sämmtliche Werke*, 2nd ed., 15 vols. (Vienna: I. Klang, 1846), 2: *Geschichte der alten und neuen Literatur* vol 2, 238.

"Amongst poets I know of none who can be credited for the rediscovery of fantasy in Germany; who knows all depths and the confusions so well and is the master of the wonderful appearances and secrets." (Translation mine)

³⁴¹ Novalis, "Das Allgemeine Brouillon," 454, lines 27-28 (#986).

"A fairy tale is like a dream- without content." (Translation mine)

bedeutend — aber auch darum unregelmässig bedeutend — *durchaus frey*.³⁴² Freud came to the same conclusion at the end of the 19th century, which emphasizes how convincing Tieck's and Novalis discussion of the unconscious was since Freud did not criticize the Romantics' picture of the unconscious but rather agreed with them. Joel Faflak summarizes Freud's opinion on the connection between the unconscious and dream very well. "For Freud, as he notes in his later *Autobiographical Study*, dreams were an 'example of the processes occurring in the deeper, unconscious layers of the mind, which differ considerably from the familiar normal processes of thought'."³⁴³

Furthermore, upon carefully reading it is noticeable that Tieck was influenced by Moritz's empirical psychology, since he offers observations of himself in the novellas for the improvement of others (Bell, *Psychology*).³⁴⁴ He even succeeds in following his method while writing down his findings. "The method is distanced, dispassionate self-observation; it is necessary to shelter from the 'whirlwind' of one's desires and attain disinterestedness, 'to play' the cold observer for a while, without being in the least bit interested in oneself" (Moritz 111.9). These novellas in the end can be labeled as case studies, which served a therapeutic function for Tieck as well because he was able to verbalize all of his fears and dreams, a process that may have allowed him to gain distance from them in order to recover from his fear and anxiety. Moritz writes, "So the correct observational stance contains its own therapeutic value: the mind that achieves

³⁴² Novalis, "Das Allgemeine Brouillon," 452, lines 1-4 (#954).

"The dream is often meaningful and prophetic because it relies on the order of the associations. It is like poetry, meaningful but because of that, irregularly meaningful- absolutely free." (Translation mine)

³⁴³ Joel Faflak, Joel. "Psychology," *A Handbook of Romanticism Studies*, ed. Joel Faflak and Julia M. Wright (Malden, MA: Wiley-Blackwell, 2012), 393.

³⁴⁴ Bell, Matthew. *The German Tradition of Psychology in Literature and Thought, 1700-1840*. Cambridge: Cambridge UP, 2005.

cool self-observation is on the way to classical serenity” (Bell, *Psychology* 91). Those critics that claimed his work was superficial and lacked content didn’t recognize that he was working on a new topic which had been given little attention up until then by writers. In 1846 Carl Gustav Carus states in his book *Psyche. Zur Entwicklungsgeschichte der Seele* that: “Der Schlüssel zur Erkenntniß von wessen der bewußten Seelenlebens liegt in der Region des Unbewußtseins” (1).³⁴⁵ Tieck had recognized and written about the importance of the unconscious almost fifty years earlier. He was breaking new ground, it just happened to not be to everybody’s liking. “One might argue that Romanticism bequeathed psychology to us in a not dissimilar manner a century earlier. Romantic literature stages a mind in need of understanding and elicits a desire for self-understanding that has perplexed the human sciences, among which psychology eventually took its place, ever since” (Faflak, “Psychology” 405).

Die Jungdeutschen were so focused on wanting him to be more political that they did not recognize the deeper existentialistic meaning of his texts, resulting in them labeling him wrongly as an escapist. Numerous critics jumped on this bandwagon in the 19th and 20th century since it was easy to criticize Tieck due to his large body of work that consists of numerous mediocre ones. But these lesser works do not mean that Tieck was not gifted and an important literary figure. It just means that he neglected to edit some of his works thoroughly, thus critics rightfully criticized him for this:

[Karl August] Koberstein [1797-1870] bemängelt auch, dass es Tieck als Dichter oftmals an Besonnenheit und Gründlichkeit im Entwerfen sowie

³⁴⁵ “The key to the understanding of the conscious life of the soul lies in the realm of the unconscious.” (Translation mine)

an ausdauernder Gewissenhaftigkeit und Sorgfalt im Ausführen seiner Werke fehle. Er arbeite im allgemein zu leicht hin, zu sehr, so zu sagen, aus dem Stegreif, gebrauche die Feile nicht genug und halte seine Phantasie zu wenig unter der Herrschaft des künstlerischen Verstandes.”³⁴⁶

The last point the Germanist Koberstein makes in regards to Tieck’s vivid fantasy is one that needs to be discarded because it is not well founded. Tieck’s fantasy is what has created some of the most memorable novellas in literature, “Der blonde Eckbert” and “Der Runenberg,” to name just a few. Klett defends Tieck’s less than perfect works by pointing out that he was one of the first *Berufsschriftsteller*³⁴⁷ and therefore was forced to produce more literary works than authors who had additional jobs, because he was dependent on the income from his works. Lastly, Gotthold Ludwig Klee convincingly argues that he lived to write and wrote to live, which would explain why he was able to produce so much more than the other Romantics.³⁴⁸ The constant pressure to publish in

³⁴⁶ Dwight A. Klett, *Tieck-Rezeption: das Bild Ludwig Tiecks in den deutschen Literaturgeschichten des 19. Jahrhunderts*, Beiträge zur neueren Literaturgeschichte: 3. Folge 79 (Heidelberg: C. Winter, 1989), 32. “Koberstein criticizes that Tieck as a poet was often missing deliberateness and thoroughness when creating as well as persistent diligence and accuracy. In general he works too easily ad hoc, does not polish enough and does not monitor his fantasy under the authority of the artistic mind.” (Translation mine)

³⁴⁷ “professional writer” (Translation mine)

³⁴⁸ “Die Vielseitigkeit und der Reichtum von Tiecks schriftstellerischen Leistungen [...] erklärt sich einigermaßen aus seiner Lebensstellung. Er hatte kein Brotstudium betrieben, durch das er sich zu irgend einem öffentlichen Amt geschickt gemacht hätte. Seine ästhetischen und literarischen Studien hatten ihn aber zu seinem Schriftstellerberuf vorbereitet. Die Leichtigkeit, mit der er produzierte, erfüllte ihn mit Vertrauen, von seinem Talent leben zu können. Er war Literat geworden, um es Zeit seines Lebens zu bleiben [...] er lebte, um zu schreiben, und schrieb [...], um zu leben” (Gotthold Klee, ed. *Tiecks Werke*, rev. ed., 3 vols. [Leipzig: Bibliographisches Institut, 1892], 1: 1-75 at 28).

“The versatility and richness of Tieck’s literary achievements can be explained by his lifetime post. He did not pursue bread and butter studies which would have prepared him for a job in a public agency. His aesthetic and literary studies however prepared him for a career as a writer. The ease with which he produced texts filled him with confidence that he could live from his talent. He became a writer in order to remain one throughout his life ... he lived in order to write and he wrote in order to live.” (Translation mine)

order to be able to survive as a writer resulted in some works being submitted before they were ready.

The *Kunstmärchen* fall into the category of Tieck's most superior work since they led him to realize, according to James Trainer, "that the essential prerequisite is to subdue the will of the reader."³⁴⁹ It was of great importance to Tieck that the reader virtually/vicariously experienced the hallucinations his characters did. In order to accomplish this he had to write in an ambiguous manner so that the border between reality and fantasy was blurred. Furthermore, he wanted them to come into contact with this other, darker world, which intrigued him so much throughout his life. Trainer points out that Tieck "who from his earliest childhood indulged a morbid interest in fear and horror, and with his intense imaginative faculty more than once drove himself to experience hallucinations and visions... His friends were all aware of this demonic streak in his character, for it was never far away throughout his entire eighty years" (*Ludwig Tieck* 45-46). His personal experiences enabled him to write more convincingly and authentically about hallucinations and dreams. It is easy for the reader to forget that it is fiction he is reading due to this realistic element Tieck has been able to successfully implement into his stories.

In conclusion, Tieck and the Romantics were very fond of the *Kunstmärchen* since they allowed them to utilize *das Phantastische* in a way that would lead to "die Ununterscheidbarkeit von Traum und Wirklichkeit und die Auflösung fester Figurenidentitäten" (Kremer, "Traum" 505).³⁵⁰ Robert Herndon Fife, Jr. writes: "It was the free play of fancy that drew the Romantics to this form, the subjective freedom to

³⁴⁹ James Trainer, *Ludwig Tieck: From Gothic to Romantic* (London: Mouton, 1964), 68.

³⁵⁰ "The indistinguishability of dream and reality and the breakup of the identity of characters." (Translation mine)

roam in the domain of unreality and dreams, to destroy and re-create at will a world with its own mythology and nature laws.”³⁵¹ For exactly this reason Novalis viewed the *Märchen* “gleichsam der *Canon der Poësie*— alles poëtische muß märchenhaft seyn.”³⁵²

So far the dream images and what they mean have been discussed. Now I will turn my attention to answering the question of whether it is possible to translate the visual into the verbal. I claim that the dream is equal to the visual image and Ekphrasis to the dream interpretation/report. “[Dreams] are pictures of what the mind is thinking. Anyone who can look at a picture and say what it means ought to be able to look at his dream pictures and say what they mean” (Hall, *Meaning of Dreams* 85). Hall makes a valid point, but what he doesn’t mention is that there is a time gap between dreaming and writing it down. Our memory is not always reliable and able to remember every detail of the dream leading to the dream report sometimes being incomplete or inaccurate. Detlef Kremer writes, “Zudem beinhaltet jede Mitteilung oder Niederschrift eines Traumes einen Medienwechsel: Transformation von Bildern und Bewegungsbildern in Schrift. Träume sind folglich nichts anderes als Übersetzungen, die dadurch kompromittiert sind, dass das Original verloren gegangen ist oder sich jedenfalls nicht kommunizieren lässt” (“Traum” 115).³⁵³ The Romantic texts dealing with dreams and the unconscious are recreating the dreams the authors had, which therefore are not a true representation of what really takes place during the dream state since the authors are trying to remember

³⁵¹ Robert Herndon Fife, “The German Romantic *Märchen*,” *Modern Philology* 9.2 (1911): 239-57 at 240.

³⁵² Novalis, “Das Allgemeine Brouillon,” 449, lines 18-19 (#940).

“Quasi the canon of poetry- all poetry must be fairy tale like.” (Translation mine)

³⁵³ “Moreover, every message or transcript of a dream entails a change of mediums; a transformation of pictures and moving pictures in writing. Dreams are nothing else but translations that are compromised by the fact that the original is lost or inarticulate.” (Translation mine)

and make sense of it so that the reader is presented with a coherent dream. Inevitably they are thus modifying the dream content, a problem Sigmund Freud was aware of.

Wenn jemand einen Traum erzählt, hat er eine Garantie, dass er ihn richtig erzählt hat, und nicht vielmehr während der Erzählung verändert, etwas dazu erfindet, durch die Unbestimmtheit seiner Erinnerung gezwungen? Die meisten Träume können überhaupt nicht erinnert werden, sind bis auf kleine Fragmente vergessen.³⁵⁴

Albert Meier correctly refers to the retelling of dreams as simulation. “Die Irrationalität bzw. Dunkelheit der Phantasie lässt sich in poetischen Texten nur durch ein waches Bewusstsein konstruieren und bleibt daher zwangsläufig Simulation” (Meier, “Poetik” 35).³⁵⁵ These statements do not intend to reduce the importance of the dream but rather to make the reader aware of the difficulty to successfully translate dreams into words. It should also be pointed out here that “dreams should not be read for the purpose of constructing a picture of objective reality” (Hall, *Meaning of Dreams* 5). Tieck makes the objective of his *Märchen* quite clear in the introduction of his *Volksmärchen* when he tells the reader the following in the opening pages.

Magst du dem Geflüster zuhören, und wie der Wind durch die Eichen fährt und es wie Rauschen von Geistern vom Berge herabkommt, und hier in der Einsamkeit Deiner Geschäfte, Deiner Wohnung auf einige Zeit

³⁵⁴ Sigmund Freud, *Vorlesung zur Einführung in die Psychoanalyse* (Vienna: Internationaler Psychoanalytischer Verlag, 1920), 80.

“When someone talks about a dream, does he have a guarantee that he has told it correctly and did not in fact change the story, add something to it, forced by the indecisiveness of his memory? Most dreams cannot even be remembered, are simply forgotten except for small fragments.” (Translation mine)

³⁵⁵ “Irrationality, respectively darkness of fantasie, is only able to be created in poetic texts with an alert consciousness and thus remains inevitably simulation.” (Translation mine)

vergessen: so sei mit mir. Ich will es übernehmen, Dein Führer zu seyn
 durch ein Land, wo Poesie und romantische liebenswürdige Albernheit
 zusammen wohnen.³⁵⁶

The dream can be viewed as the single/ poignant moment Lessing refers to in *Laokoon*, which the dreamer then tries to put into words, also known as Ekphrasis. But this is a difficult task at first since “thinking in pictures is an unusual and unfamiliar language, it is difficult for most people to make much sense out of their dreams. If we were taught to understand the meaning of pictures as we are taught to understand the meaning of language this reason for the mystery of dreams would be abolished” (Hall, *Meaning of Dreams* 216). Composing an ekphrastic text, which brings a painting “to life,” is a challenging task, one, which W.J.T. Mitchell believes is for the most part impossible. In the rare instance when the verbal representation of visual representation is successful he speaks of “ekphrastic hope” which is “the phase when the impossibility of Ekphrasis is overcome in imagination or metaphor, when we discover a sense in which language can do what so many writers have wanted to do: to make us see” (Mitchell, *Picture Theory* 152). Therefore, Cheeke believes that:

[W]riting for art requires a certain amount of nerve, not merely in the poet attempting the “impossible,” but in any description of visual art. The endeavor to describe or explain pictures and sculptures demands ‘a heroically exposed use of language’, in Michael Baxandall’s phrase, and the history of art history, of this heroic willingness to expose language to

³⁵⁶ Ludwig Tieck, *Sämmlliche Schriften* 12 vols. (Berlin: Nicolai, 1799), 6: *Volksmärchen I*, xv.

the visual, might justifiably be presented as a narrative of risk and adventure. (Cheeke, *Writing for Art* 163)

Baxandall emphasizes in his book *Patterns of Intention: On the Historical Explanation of Pictures* the risk of misrepresenting the visual when putting it into words.³⁵⁷ An analysis is a subjective undertaking leading to each viewer/dreamer interpreting the artwork/dream differently. The problem that arises is that the description/ analysis might somehow be wrong or mistaken, resulting in a distortion of the visual images. Cheeke states that, “this pairing –painting and description- can develop into an odd kind of intimacy after a while, as the famous description comes to affect the ways in which the artwork is seen” (*Writing for Art* 171). Thus, it is important that the viewer keeps in mind that the interpretation he is exposed to is just one possible interpretation.

When interpreting an artwork or a dream, one reads between the lines. One describes elements, which are latent. By doing so one tries to uncover the unconscious of the dreamer and artist, which requires the interpreter to speculate, leading to the ekphrastic text either being accurate or inaccurate. Becker takes the phrase “the cost of representation” from a handbook entry by W.J.T. Mitchell where he wrote “every representation exacts some cost, in the form of lost immediacy, presence, or truth, in the form of a gap between intention and realization, original and copy” (quoted in Becker, *Shield of Achilles* 64). Regardless, Ekphrasis can be seen as adding to the visual since it is elaborating on what is or is not on the canvas or in the dream. Gross would agree with this assessment, as he stated: “Ekphrasis would entail not just translating a statue’s

³⁵⁷ Michael Baxandall, *Patterns of Intention: On the Historical Explanation of Pictures* (New Haven: Yale University Press, 1987).

language into our own, finding a place for its imagined words in the given world. It would also involve letting the words which the statue speaks unsettle or recreate the words we already seem to know” (*Dream* 24). Gross is alluding to the unconscious, it seems, when he mentions “words we already seem to know.” All that one needs to do is take the time to discover these words by carefully interpreting the visual image. The unconscious plays a major role in art in Freud’s view.

What is significant is not so much that Freud assumes that artworks are connected to the unconscious psychological processes of their makers but that the artwork may be read by the viewer for the signs or hieroglyphs of these processes, since they are in some sense visible. In a Freudian sense the artwork reproduces the nature of dream imagery by displaying the ‘manifest content’ of hidden psychic urges, imagery which needs to be decoded in order to discover a true ‘latent content.’ (Cheeke, *Writing for Art* 182-83)

According to Freud Ekphrasis is necessary in order to understand the true meaning of the visual image due to the manifest content of the dream or artwork not being transparent. In order to create transparency and uncover the hidden or invisible content, a thorough analysis of the visual is necessary. Therefore, the pre- and post-poignant moments need to be taken into consideration when transforming the visual into the written. Only then will the viewer have a true understanding of the visual image. Becker believes the ekphrastic description

directs us neither to be enchanted alone nor dispassionate alone. We are encouraged, on the one hand, to accept the illusion the [E]kphrasis

proposes, to try on the world of the text and to enter into ways of making sense; but we are also encouraged to remain self-conscious about our response to representations, to bring the text into our own world and our own ways of making sense. (*Shield of Achilles* 39)

Lessing stated: “Je mehr wir sehen, desto mehr müssen wir hinzu denken können. Je mehr wir dazu denken, desto mehr müssen wir zu sehen glauben” (Lessing, *Laokoon* FA 5/2, 32).³⁵⁸ In other words, in order to interpret a painting or dream properly one has to possess a strong ability to envision unseen events or things. “Schon wenige seltsam aneinadergefügte Zeichen, Bilder oder Hieroglyphen vermögen im Augenblick auszudrücken, was mit Worten auseinanderzusetzen ganze Stunden in Anspruch nähme” (Béguin, *Traumwelt* 137).³⁵⁹ In *Laokoon* Lessing wrote that the artist can only depict a single moment and only from a single perspective, but that the resulting work is something that is to be viewed repeatedly. Therefore the effectiveness of the work depends upon the choices made by the artist (FA 5/2, 32). It becomes apparent that Lessing finds it of utmost importance that the individual is using his own brain, logic, and/or knowledge at all times. When individuals are required to use their imagination they are departing from the self induced infancy, which has prevented them from using their own brain. Lessing wanted people to think for themselves as did Kant. The latter challenged society by stating: “Sapere aude! Habe mut, dich deines eigenen Verstandes

³⁵⁸ “The more we see, the more we must be able to imagine. And the more we add in our imaginations, the more we must think we see.” (Lessing, *Laocoön*, trans. McCormick 19)

³⁵⁹ “Already a few awkwardly put together signs, pictures, or hieroglyphics are able to express in a moment what words would only accomplish in hours.” (Translation mine)

zu bedienen.”³⁶⁰ When individuals have the courage to not allow popular opinion or thought to influence what they are seeing, each viewer’s interpretation is going to be different, since the painting will elicit different memories and emotions. It becomes apparent, according to Stafford, that “seeing is more than viewing” (*Echo Objects* 102) since the visual image triggers our brain to recall relevant information in order to put what we are seeing into context. Elkins points out “in cognitive psychology, it has been claimed that the ability to comprehend images is linked to memory itself” (*Object Stares Back* 137). Peoples’ memories differ and therefore some will see more than others. “Each of us ‘sees’ the world profoundly different ways because of the vast diversity in the way we humans develop individual mental structures of the world” (Solso, *Cognition* 3). Seeing is then influenced by what the viewer knows.

The effect the visual image has on the viewer determines whether one uses static or dynamic Ekphrasis. As mentioned previously in [chapter 3 of this study], static Ekphrasis focuses on describing what is on the canvas. The objective is to reproduce an exact copy of it, also known as mimesis. Dynamic Ekphrasis on the other hand is “addressing the work of art, posing questions to it, or making it speak. Dynamic [E]kphrasis imagines the animation of art” (Rischin, “Speaking Looks” 5). Static Ekphrasis will result in the viewer being aware of all of the details that the composition entails. Dynamic Ekphrasis will lead to the viewer appreciating and comprehending what he is seeing since s/he is actively interacting with it. Ideally the ekphrastic text that the

³⁶⁰ Immanuel Kant, “Beantwortung der Frage: Was ist Aufklärung,” *Berlinische Monatsschifte* (December, 1784): 481-94 at 481.

“Don’t be afraid to use your own brain.” (Translation mine)

viewer composes will be a combination of both types as one then has the most complete description and interpretation of the visual image.

The question one has to ask oneself is whether the true meaning of the visual is in fact lost when one tries to convert the visual/dream into prose Ekphrasis, due to the translation of the visual into the verbal, which can lead to the “original” being replaced by an inaccurate “copy.” Some people believe dreams shouldn’t be interpreted at all since the risk of misinterpreting them is high. False dream interpretations can have an extremely negative impact on the individual and scar them for life. “Hobson ominously hints that looking beyond the transparent meaning and engaging in ‘symbolic’ interpretation may be ‘unhealthy’, even ‘dangerous’— although he never says exactly how.”³⁶¹ So the question one is left with when discussing Ekphrasis/ dream interpretation is if in fact it contributes to the understanding of the visual or rather ruins or destroys the original/ visual image? Elkins believes “we live in a visual age: an age of pictures. Pictures represent information, mediate it, make it comprehensible” (Elkins, *Object Stares Back* 130). Therefore, we are in a position where we have no choice but to decode the visual world we encounter daily. Cheeke asks the following questions in regards to Ekphrasis: “Does [E]kphrasis add something, or subtract from its object? Does it reveal or conceal? Is it a form of amplification, or rhetorical obfuscation” (*Writing for Art* 184)? When reviewing Ekphrasis research, it becomes apparent that such analysis actually adds to the understanding of the artwork or dream as it reveals latent content which the viewer or dreamer otherwise never would have been conscious of. “Indeed the very notion of

³⁶¹ Anthony Shafton, *Dream Reader: Contemporary Approaches to the Understanding of Dreams* (Albany: State University of New York Press, 1995), 36.

meaning simply being there in what the eye sees or takes in is a complex and challenging assumption,..., and one determined by the fact that what is not there in a painting may be a significant part of the meaning too- what has been left out, excluded or banished” (Cheeke, *Writing for Art* 35). This additional information makes the painting or dream more meaningful and transparent to the individual. The ekphrastic text “can describe or speak out of these absences and so illumine the assumptions, principles, beliefs that inform what is there, and which privilege the very idea of what is there” (Cheeke, *Writing for Art* 35). However, one needs to be aware of the fact that a potent description can actually affect the way one sees the visual image or eliminate the visual image completely from one’s mind. The description that Walter Pater, a celebrated art critic of the Victorian era, gives in *The Renaissance: Studies in Art and Poetry* of the Mona Lisa is an example of an extremely potent description, which threatened the existence of the visual image. “She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants...”³⁶² The content of the prose Ekphrasis needs to be carefully evaluated and not just blindly accepted, due to it being a subjective interpretation and therefore flawed to a certain extent. Pater’s prose Ekphrasis of the Mona Lisa is by no means the only possible analysis and therefore the reader should not stop contemplating the message of the visual image.

³⁶² Walter Pater, *The Renaissance: Studies in Art und Poetry*, ed. Adam Philips (Oxford: Oxford University Press, 1986), 79.

In this account the rivalry between word and image becomes deadly. The sense is of a prose-magic closing the eyes, putting the senses to sleep, concealing the object and replacing it instead with a fantastic reverie or spell. Pater's prose [E]kphrasis becomes, as J.B. Bullen writes, a verbal presence, or icon ... necromantically induced by language. Through a dubious alchemy, a trick or con, it makes the object invisible and stands in its place. (Cheeke, *Writing for Art* 182)

When reading prose Ekphrasis it is important that the reader not stop thinking for himself since the written text is only a suggestion of what the visual image/dream could possibly mean or symbolize. "A prose description of special potency like this is capable then of reorganizing the visual image so that we can no longer see what was there before it was written" (Cheeke, *Writing for Art* 177). It is therefore of utmost importance, according to Becker, that a writer achieves clarity and vividness by using a style that does not distract the audience, one that does not call attention to itself or remind the audience that words are creating what it sees" (*Shield of Achilles* 25). Despite the risks Ekphrasis poses to the visual, it is an important component of the visual image/dream since it goes beyond the single moment, giving the individual important information about the pre- and post-single moment. The visual is telling a story, and therefore the viewer of the canvas needs to be aware of the whole story in order to be able to truly appreciate and comprehend it. Cheeke summarizes the value and importance of Ekphrasis as follows:

Ekphrasis then is an example both of the creative act itself-through the Greek mimesis, imitating, copying- and of the secondary critical act of commentary, description, revelation. Indeed the verbal representation of

visual representation is frequently a moment of significant creation, and therefore potentially subject itself to critical commentary or appreciation, and at the same time it is a moment of criticism, a response to an art object, and thus always open to disagreement or correction. (Cheeke, *Writing for Art* 185-86)

He points out that Ekphrasis is not only an imitation of the visual but also a reaction to as well as an interpretation of it. Ekphrasis elicits an intellectual discourse due to it being known that there is no one perfect ekphrastic description or dream interpretation. Ekphrasis stimulates people and encourages them to continue to search for true meaning. Hall notes “that dreams are one dependable source of information regarding subjective reality, and that knowledge of subjective reality is useful precisely because it does have effects in the conduct of a person” (Hall, *Meaning of Dreams* 5). This constant search for truth is what Lessing advocated to promote intellectual growth and new insights.

CHAPTER 5. CONCLUSION

Er hat keine Dichtung hinterlassen, die man sich um keinen Preis aus dem Kanon wegdenken kann wie Novalis' *Heinrich von Ofterdingen* oder Eichendorffs *Taugenichts*. Überall drängen sich bei ihm poetische Fauxpas, Schönheitsfehler oder dem Ganzen abträgliche Widersprüche auf. Aber Tieck ist der einflussreichste Dichter und Anreger unter den Romantikern. Es gibt keinen Autor der deutschen Romantik, der nicht unmittelbar von ihm profitiert hätte, mehr als von den theoretischen Bemühungen der Brüder Schlegel oder der poetischen Originalität anderer. Die Zeitgenossen wussten, warum sie ihn in späteren Jahren den "König der Romantik" nannten.³⁶³

Ludwig Tieck has made tremendous contributions to not only Ekphrasis studies but also to the theory on the unconscious as well as dream theory, as the previous chapters have shown. It is important to note that Tieck was by no means an expert in any of these areas,

³⁶³ Wolfgang Nehring, "Kunst-Gedanken in Tiecks *Franz Sternbalds Wanderungen*," *Studia Theodisca* 18 (2011): 5-17 at 5.

"He left no literature behind that one could imagine not to be part of the canon like Novalis's *Heinrich von Ofterdingen* or Eichendorff's *Good for nothing*. Everywhere in his writings there are faux pas, flaws, or contradictions. But Tieck is the most influential writer and inspirer amongst the Romantics. There is no author of German Romanticism that didn't directly benefit from him, more than from the theoretical efforts of the Schlegel brothers or the poetic originality of others. His contemporaries knew why they called him the king of Romanticism in later years." (Translation mine)

but rather a dilettante who had a tremendous interest in the unconscious and the arts. Despite all of his flaws, his experimental writings on the *Nachtseite* and the *Fantasie* influenced many of his contemporaries such as Phillip Otto Runge and Casper David Friedrich. Both of these men got their original *Denkanstoß* for their paintings from Tieck's fictional texts.

Aber oft reichen die Stellungnahmen und Reflexionen durchaus in den Bereich einer wirklichen Ästhetik der Kunst. Wie wäre sonst auch zu erklären, dass die beiden bedeutendsten Maler der Romantik das Werk [*Franz Sternbalds Wanderungen*], dass Philipp Otto Runge von dem Roman begeistert war und 1801 in Dresden die Freundschaft des Autors gesucht hat? Von Caspar David Friedrich ist zwar, soviel ich sehe, keine direkte Stellungnahme zum *Sternbald* überliefert, aber er traf den Dichter 1802, und manche seiner Bilder muten wie die Verwirklichung Tieckscher Vorstellungen an.³⁶⁴ (Nehring, "Kunst-Gedanken" 8)

It becomes apparent when Tieck discusses art in his texts that he is not a *Kunstkenner*³⁶⁵ but rather a *Kunstliebender*.³⁶⁶ I believe it is important to differentiate between the two since it is then easier to overlook some of the incorrect facts and dates we encounter in *Franz Sternbalds Wanderungen*. The *Kunstliebende* will allow his emotions and passions to determine his interpretations and descriptions of art, whereas the *Kunstkenner* will

³⁶⁴ "But often the statements and reflections absolutely reach into the area of a real aesthetic of art. How else could one explain that the two most distinguished artists of Romanticism were fascinated by the novel *Franz Sternbalds Wanderungen* and that Otto Runge tried to befriend the author in Dresden? There is no direct response to *Sternbalds Wanderungen* by Casper David Friedrich as far as I can see but the author in 1802 and some of his paintings seem to fulfill the Tieckean conceptions." (Translation mine)

³⁶⁵ "art expert" (Translation mine)

³⁶⁶ "art lover" (Translation mine)

approach it more methodically. His passion for the *Malerei* had a greater impact on the Romantic artists than any of the theoretical texts at the time, since those artists could identify with Tieck's emotions and euphoria and thus believed that he really understood art and was not just discussing and dissecting it from an objective standpoint as the art professor or critic does. "Die Runge-Forschung nimmt an, dass der Maler von der Religiosität in Tiecks *Sternbald* angezogen wurde und sich durch den Roman und die Dresdner Gespräche mit dem Autor zum Landschaftsmaler bildete. Wie für Tieck sei für ihn Landschaft mehr als bloße Natur gewesen; sie hatte religiöse Bedeutung" (Nehring, "Kunst-Gedanken" 14).³⁶⁷ Tieck recognized that nature played a significant role in the universe and was of great importance for art and the artist. Runge was most fascinated by Tieck's statement that nature had a religious meaning because this proved to him that Tieck was not just another theorist but actually somebody that had a genuine respect for art and wanted to become one with it in order to gain internal balance.

But Tieck did not only influence artists' way of perceiving the world but also scientists'. One of the most influential scientists of the time was Carl Gustav Carus who was fascinated by Tieck's writings and pursued the unconscious in his writings. His theories and opinions on the human psyche are uncannily similar to those of Tieck's protagonists.

Der Mensch muss also jeweils zwei Forderungen der Wissenschaft erfüllen: Schärfe der Sinne und Reinheit der Beobachtungen sind ebenso wichtig wie innere Läuterung des Geistes und "Befreiung desselben von

³⁶⁷ "The Runge research assumes that the painter was attracted by the religiousness in Tieck's *Sternbald* and then developed into a landscape painter due to the novel and the discussions in Dresden. Like for Tieck, nature was more for him than just mere nature; it had great religious meaning." (Translation mine)

jeglicher Verworrenheit und Schlechtheit.” Denn nur der reinen und freien, nicht aber der befangenen und lasterhaften Seele tritt die Erkenntnis der großen Gesetzmäßigkeit der Welt entgegen.³⁶⁸ (Kloppe, “Carl Gustav Carus” 24)

These words remind us of Tieck’s protagonists, who are in search of inner peace by escaping to nature where they hope to find balance and contentedness by becoming one with it. Tieck is aware that his protagonists will not be able to reach their full potential unless they are able to resolve their inner turmoil. Carus expanded on Tieck’s thoughts in regards to the unconscious and dreams in his book *Psyche*.

The ekphrastic texts we encounter throughout Tieck’s works bring so much truth with them because he is allowing them to unfold freely rather than trying to follow rigid guidelines or theories. His passion and enthusiasm for the subject matter *gewinnt die Oberhand*. This brings Novalis’s *Monolog* to mind, since he writes the following in regards to words: “Darum ist sie ein so wunderbares und fruchtbares Geheimniss, -dass wenn einer bloss spricht, um zu sprechen, er gerade die herrlichsten, originellsten Wahrheiten ausspricht” (438).³⁶⁹ Tieck does not try to impress with his words. Rather, his words come from deep down and therefore we find out so much about his own fears, anxieties, and wishes. His texts are uncensored and thus they flow naturally. On the other hand, Novalis believes the minute we try too hard to put thoughts and complex theories

³⁶⁸ “The human being has to fulfill two demands of the sciences: sharpness of the senses and clarity of observation are as important as the inner sublimation of the mind and the release of the same from all confusion and badness. Because only the pure and free but not the biased and dissolute minds step closer to the recognition of the great laws of the world.” (Translation mine)

³⁶⁹ Novalis, “Monolog,” “Dialogen und Monolog. 1798/99,” *Das Philosophische Werke I*, ed. Richard Samuel et al., *Schriften*, vol. 2, 3rd ed. (Stuttgart: Kohlhammer, 1981), 653-73 at 672.

“Therefore, it is such a wonderful and copious secret that when an individual speaks just to speak, he says the most exquisite, original truths.” (Translation mine)

into words it loses meaning because the beauty of the idea is lost in the unnaturally written text. “Will er aber von etwas Bestimmten sprechen, so lässt ihn die launige Sprache das lächerlichste und verkehrteste Zeug sagen” (“Monolg” 672).³⁷⁰ This brings art critics to mind since they often focus not so much on the aesthetics of paintings but rather on the technique. In the end it was Tieck’s achievement having used Ekphrasis not to turn images or paintings into words or to translate them into complete literary texts, but rather to allow their ongoing brilliance and unfinished potential to shine next to his own narrators’ modest attempts to appropriate them for personal growth through dialogues with fellow *Kunstliebende*.

Ludwig Tieck and Heinrich Wackenroder also achieved that the artist was no longer perceived as a simple craftsman but rather as a hero because of the aesthetic value his paintings possess. Depicting the artist as the hero introduced the German readership to a new genre known as *Künstlerroman* or *Malerroman*. “Romanticism brought forth not merely a new glorification of art; it also produced a new interest in the figure of the artist. In classical antiquity writers like Xenocrates and Pliny the Elder had included stories about artists in their writings on art, but this interest was largely lost during the Middle Ages, which tended to reduce art to a craft and the “artist” to a craftsman in the service of God” (Ziolkowski, “German Romanticism” 338). Glorifying the artist’s work and “attributing spiritual value to the life of the artist, who is able to create great works only because he has lived a good life” (Ziolkowski, “German Romanticism” 339) bothered Goethe greatly, so he encouraged Heinrich Meyer to write an article in 1817 in his

³⁷⁰ “But if he wants to speak of something specific, the witty language lets him say the most ridiculous and consorted stuff.” (Translation mine)

periodical *Über Kunst und Altertum* entitled “Neu-deutsche religiös-patriotische Kunst.”

This article, “which begins with a rapid survey of German art since the 1790s, lays the blame mainly on Tieck, Wackenroder, and the Schlegels for the pernicious development of a naive, nationalistic, and Christian art that he sees as a threat to the classical tradition” (Ziolkowski, “German Romanticism” 354). Tieck most likely smiled about Goethe’s attacks on his art perception since he believed that “die Kunst ist eine Sprache für Eingeweihte, der Kunstgenuss ein Akt des Glaubens. Die Kunst ist allein in der Instrumentalmusik unmittelbar und frei; diese versetzt einen in einen ekstatisch-visionären Rausch.”³⁷¹ Tieck believed that only a select group of individuals had a true understanding of art and that only these individuals were capable of writing Ekphrastic texts which touched on the deeper meaning of the visual arts. I claim that these individuals are the same ones who are able to come into contact with their unconscious and uncover the true meaning of life as we have seen in Tieck’s texts. Heinrich von Kleist (1777-1811) claimed, according to Germanist Rüdiger Görner, “that the state would rest with the full exploration of the senses, knowing that any stage in one’s education involved the restraining of sensual pleasure and demanded the ability to come to terms with the ‘darker sides’ of the soul that often unearth themselves unexpectedly.”³⁷² However, in art as well as in the unconscious there are contents that are unexplainable and impossible to translate from one medium into another. Rüdiger Görner states, “Freud’s point was that “das Unbewusste” contained contents that would not be

³⁷¹ “Art is a language for initiated ones; art enjoyment an act of faith. Art is only immediate and free in instrumental music. This places one in an ecstatic and visionary intoxication.” (Translation mine)

³⁷² Rüdiger Görner, “The Hidden Agent of the Self: Towards an Aesthetic Theory of the Non-Conscious in German Romanticism,” *Thinking the Unconscious: Nineteenth-Century German Thought*, ed. Angus Nicholls and Martin Liebscher (Cambridge: Cambridge University Press, 2010), 124.

capable of becoming conscious” (“The Hidden Agent of the Self” 122). Human kind is never going to be able to fully comprehend and articulate what they see, hear, and dream, but Tieck believes that we must at least try to get beyond the conscious world so that we have the opportunity to gain a fuller understanding of ourselves and the universe.

WORKS CITED

WORKS CITED

Primary Sources:

Abel, Jakob Friedrich. *Theses Philosophicae*. Stuttgart: Cotta, 1780,

Carus, Carl Gustav. *Psyche: Zur Entwicklungsgeschichte der Seele*. Pforzheim: Flammer und Hoffmann, 1846.

Gervinus, G. G. *Geschichte der poetischen National-Literatur der Deutschen*. 2nd edition. Leipzig: Wilhelm Engelmann, 1844.

Herder, Johann Gottfried. "Plastik: Einige Wahrnehmungen über Form und Gestalt aus Pygmalions bildendem Traume." *Schriften zu Philosophie, Literatur, Kunst und Altertum 1774-1787*. Ed. Jürgen Brummack and Martin Bollacher. *Werke*. Ed. Martin Bollacher. 10 vols. in 11. Frankfurt: Deutscher Klassiker Verlag, 1985-2000. Vol. 4 (1994): 243-326.

---. "Studien und Entwürfe zur Plastik: 1. Von der Bildhauerkunst fürs Gefühl."

Sämmtliche Werke. Ed. Bernhard Suphan, et al. 33 vols. (Berlin: Wiedmann, 1877-1913). Vol. 8 (1882): 88-94.

---. *Sculpture: Some Observations on Shape and Form from Pygmalions Creative Drama*. Trans. Jason Gaiger. Chicago: University of Chicago Press, 2002.

Kant, Immanuel. "Beantwortung der Frage: Was ist Aufklärung." *Berlinische Monatsschrift* (December, 1784): 481-94.

---. *Kritik der reinen Vernunft*. Hamburg: Felix Meiner, 1956.

Lessing, Gotthold Ephraim. "Eine Duplik." *Theologie-Kritische Schriften I: Werke 1774-1778*. Ed. Arno Schilson. *Werke und Briefe* 8. Frankfurt am Main: Deutscher Klassiker Verlag, 1989. 505-86, 1025-55.

---. *Laokoon*. *Werke 1766-1769*. Ed. Wilfried Barner. *Werke und Briefe* 5/2. Frankfurt am Main: Deutscher Klassiker Verlag, 1990. 9-206.

---. *Laocoon: An Essay on the Limits of Painting and Poetry*. Trans. Edward Allan McCormick. Baltimore: Johns Hopkins UP, 1984.

---. *Werke und Briefe*. Ed. Wilfred Barner et al. 12 vol. in 13. Frankfurt: Deutscher Klassiker Verlag, 1985-2003. (= FA)

Moritz, Karl Philipp *Beiträge zur Philosophie des Lebens*. 2nd ed. (Berlin: Arnold Bever, 1781).

Novalis. "Blütenstaub." *Das Philosophische Werk I*. Ed. Richard Samuel et al. *Schriften*. Vol. 2. 3rd ed. Stuttgart: Kohlhammer, 1981. 397-470.

---. "Das Allgemeine Brouillon." *Das Philosophische Werk II*. Ed. Richard Samuel et al. *Schriften*. Vol. 3, 3rd ed. Stuttgart: Kohlhammer, 1983. 205-478.

---. *Heinrich von Ofterdingen. Das dichterische Werk*. Ed Paul Kluckhohn and Richard Samuel. *Schriften*. Vol. 1. 3rd ed. Stuttgart: Kohlhammer, 1977. 195-315.

---. "Monolog." "Dialogen und Monolog. 1798/9." *Das Philosophische Werk I*. Ed. Richard Samuel et al. *Schriften*. Vol. 2. 3rd ed. Stuttgart: Kohlhammer, 1981. 653-73.

- . *Schriften: Die Werke Friedrich von Hardenbergs*. Ed. Paul Kluckhohn and Richard Samuel. 1st-3rd eds. 6 vols. in 9. Stuttgart: Kohlhammer, 1977-2014.
- . "[Studien zur bildenden Kunst]." *Das Philosophische Werk I*. Ed. Richard Samuel et al. *Schriften*. Vol. 2, 3rd ed. Stuttgart, Kohlhammer, 1991. 648-51.
- . "Vermischte Fragmente I." *Das Philosophische Werk I*. Ed. Richard Samuel et al. *Schriften*. Vol. 2, 3rd ed. Stuttgart: Kohlhammer, 1981. 539-57.
- . "Vermischte Fragmente II." *Das Philosophische Werk I*. Ed. Richard Samuel et al. *Schriften*, vol. 2, 3rd ed. (Stuttgart: Kohlhammer, 1981), 558-65.
- Richter, Jean Paul. "Briefe und bevorstehender Lebenslauf." *Werke*. Ed. Norbert Miller et al., 1st-3rd ed., 10 vols. Munich: Hanser, 1960-1985. Vol. 4, (1962): 925-1080.
- Ruge, Arnold. *Unsre Classiker und Romantiker seit Lessing: Geschichte der neuesten Poesie und Philosophie. Sämtliche Werke*. Mannheim: J.P. Grohe, 1847.
- Schiller, Friedrich. "Das verschleierte Bild zu Sais." *Gedichte*. Ed. Georg Kurscheidt. *Werke und Briefe*. ed. Otto Dann et al. 12 vols. Frankfurt: Deutscher Klassiker Verlag, 1988-2004. Vol. 1 (1992): 242-44.
- Schlegel, Friedrich von. *Kritische Schriften und Fragmente*. Ed. Ernst Behler & Hans Eichner. *Kritische Friedrich Schlegel Ausgabe* 2. Paderborn: F Schöningh, 1958.
- . *Kritische Friedrich Schlegel Ausgabe*. Ed. Ernst Behler et al, 25 vols. to date. Paderborn/Munich: F. Schöningh, 1958---
- . *Philosophische Vorlesungen 1800-1807*, Vol. I, Ed. Ernst Behler. *Kritische-Friedrich-Schlegel-Ausgabe* 12. Paderborn: F. F. Schöningh, 1964):---
- Sämtliche Werke*. 2nd ed. 15 vols. Vienna: I. Klang, 1846. 2: *Geschichte der alten und neuen Literatur II*.

Tieck, Ludwig. "Das alte Buch und die Reise in's Blaue hinein." *Schriften 1834-1836*. Ed.

Uwe Schweikert et al. *Schriften*. Ed. Manfred Frank. Vol. 11. Frankfurt:

Deutscher Klassiker Verlag, 1988. 733-854, 1273-1302.

---. "Die Gemälde." *Tiecks Werke in zwei Bänden*. Ed. Claus Friedrich Köpp. 2 vols.

Berlin: Aufbau Verlag, 1985. 1: 203-284.

---. "Die Elfen." *Phantasmus. Schriften*. Ed. Manfred Frank. Vol. 6. Stuttgart: Deutscher

Klassiker Verlag, 1985. 306-327, 1327-1329

---. "Die Freunde." *Ludwig Tiecks Schriften. 14 vol. Erzählungen und Novellen*. Berlin: G.

Reimer, 1829. 141-160.

---. *Franz Sternbalds Wanderungen: Studienausgabe*. Ed. Alfred Anger. Stuttgart:

Philipp Reclam, 1966.

---. "Liebeszauber." *Phantasmus*. Ed. Manfred Frank. *Schriften*. Ed. Manfred Frank. Vol. 6.

Stuttgart: Deutscher Klassiker Verlag, 1985. 210-240, 1295-1306.

---. "Der Runenberg." *Phantasmus*. Ed. Manfred Frank. *Schriften*. Ed. Manfred Frank. Vol.

6. Stuttgart: Deutscher Klassiker Verlag, 1985. 184-209, 1281-95.

---. *Sämmlische Schriften* 12 vols. (Berlin: Nicolai, 1799), 6: *Volksmärchen I*.

---. "Eine Sommerreise" [1834]. *Schriften*, 28 vols. (Berlin: Georg Reimer, 1828-1854),

Vol. 23 (1853), *Gesammelte Novellen*, vol. 7, 3-156.

Wackenroder, Wilhelm Heinrich. *Werke und Briefe*. Munich: Hanser, 1984.

Wackenroder, Wilhelm Heinrich and Ludwig Tieck. *Herzensergiessungen eines*

kunstliebenden Klosterbruders. Ed. Martin Bollacher. Stuttgart: Reclam, 2006.

Wackenroder, Wilhelm Heinrich and Ludwig Tieck. *Phantasien über die Kunst*. Ed.

Wolfgang Nehring. Stuttgart: Reclam, 2006.

Secondary Sources

Allert, Beate. "Wie farbig darf die Dichtung sein? Lessings Beitrag zum Diskurs der Farben im 18. Jahrhundert." *Lessing Yearbook* 37 (2006/2007): 139-149.

Allert, Beate. "Introduction." *Languages of Visuality: Crossing between Science, Art, Politics, and Literature*. Ed. Beate Allert. Detroit: Wayne State University Press, 1996.

Alt, Peter-André, and Christiane Leiteritz, eds. *Traum-Diskurse der Romantik*. Spectrum Literaturwissenschaft: komparatistische Studien 4. Berlin: de Gruyter, 2005.

Andreasen, Nancy C. *The Creating Brain: The Neuroscience of Genius*. New York: Dana Press, 2005.

Anonymous. *A Letter to His Excellency Count**** on Poetry, Painting, and Sculpture*. New York: Garland, 1973.

Austin, Sarah. *Fragments from German Prose Writers*. New York: D. Appleton and Company, 1841.

Baekeland, Frederick. "Psychological Aspects of Art Collecting." *Interpreting Objects and Collections*. Ed. Susan M. Pearce. London: Routledge, 1994. 205-19.

Bänsch, Dieter. "Zum Dürerbild der literarischen Romantik." *Marburger Jahrbuch für Kunstwissenschaft* 19 (1974): 259-74.

Bal, Mieke. "Introduction: Visual Poetics." *Style* 22 (1988): 177-82.

Bal, Mieke. "Visual Essentialism and the Object of Visual Culture." *Journal of Visual Culture* 2:1 (2003): 5-32.

Bal, Mieke. *Reading Rembrandt*. Cambridge: Cambridge University Press, 1991.

Barkhoff, Jürgen. "Romantic Science and Psychology." *Saul* 209-25.

Baxandall, Michael. *Patterns of Intention: On the Historical Explanation of Pictures*.

New Haven: Yale University Press, 1987.

Becker, Andrew Sprague. *The Shield of Achilles and the Poetics of Ekphrasis*. Lanham,

MD: Rowman and Littlefield, 1995.

Behler, Ernst. *German Romantic Literary Theory*. Cambridge: Cambridge University

Press, 1993.

Béguin, Albert. *Traumwelt und Romantik. Versuch über die romantische Seele in*

Deutschland und in der Dichtung Frankreichs. Bern: Francke, 1972.

Bell, Matthew. *The German Tradition of Psychology in Literature and Thought, 1700-*

1840. Cambridge: Cambridge University Press, 2005.

Bell, Matthew. "Carl Gustav Carus and the Science of the Unconscious." Nicholls and

Liebscher 156-72.

Berlin, Isaiah. *The Roots of Romanticism*. Ed. Henry Hardy. Princeton: Princeton

University Press, 1999.

Bernays, C. L. "Ludwig Tieck on Raphael's Madonna Sistina." *The Journal of*

Speculative Philosophy. 7.4 (1873): 27-30.

Bowie, Andrew. "Romantic philosophy and religion." Saul 175-90.

Brömel, Karl. "Ludwig Tiecks Kunstanschauungen im *Sternbald*." Diss. Universität

Leipzig, 1928.

Brown, Jane K. "Romanticism and Classicism." Saul 119-31.

Bryson, Norman. "The Natural Attitude." *Visual Culture: The Reader*. Ed. Jessica Evans

and Stuart Hall. London: SAGE Publication, 1999. 23-32.

- Burke, Edmund. *A Philosophical Enquiry into the Origins of Our Ideas of the Sublime and the Beautiful*. Ed. J.T. Boulton. South Bend, IN: Notre Dame University Press, 1968.
- Burwick, Frederick. "Lessing's *Laokoon* and the Rise of Visual Hermeneutics." *Poetics Today* 20.2 (1999): 219-272.
- Cheeke, Stephen. *Writing for Art: The Aesthetics of Ekphrasis*. Manchester: Manchester University Press, 2008.
- Chilves, Ian, and Harold Osborne, eds. *The Oxford Dictionary of Art*. Oxford: Oxford University Press, 1988.
- "Correggio." Chilves and Osborne 120.
- Damasio, Antonio. *Looking for Spinoza: Joy, Sorrow, and the Feeling Brain*. Orlando: Harcourt, 2003.
- "Dürer, Albrecht." Chilvers and Osborne 156-157.
- Elkins, James. *The Object Stares Back*. New York: Simon and Schuster, 1996.
- Engel, Manfred. "Frühe Romane: *William Lovell* und *Franz Sternbalds Wanderungen*." Stockinger and Scherer 515-32.
- Epley, N., S. Akalis, A. Waytz, and J.T. Cacioppo. "Creating Social Connection through Inferential Reproduction: Loneliness and Perceived Agency in Gadgets, Gods, and Greyhounds." *Psychological Science* 19.2 (2008): 114-20.
- Faflak, Joel. "Psychology." *A Handbook of Romanticism Studies*. Ed. Joel Faflak and Julia M. Wright. Malden, MA: Blackwell, 2012. 391-408.
- Fife, Robert Herndon. "The German Romantic *Märchen*." *Modern Philology* 9.2 (1911): 239-57.

- Flanagan, Owen. *Dreaming Souls*. Oxford: Oxford University Press, 2000.
- Focault, Michel. *This is not a Pipe*. Trans. and ed. James Harkness. Berkeley: University of California Press, 1983.
- Foulkes, David. *Dreaming: A Cognitive-Psychological Analysis*. Hillsdale: Lawrence Erlbaum Associates, 1985.
- Frank, Gustav. "Tiecks Epochalität (Spätaufklärung, Frühromantik, Klassik, Spätromantik, Biedermeier/Vormärz, Frührealismus)." Stockinger and Scherer 131-47.
- Fried, Michael. *Absorption and Theatricality: Painting and Beholder in the Age of Diderot*. Chicago: University of Chicago Press, 1988.
- Freud, Sigmund. *Vorlesung zur Einführung in die Psychoanalyse*. Vienna: Internationaler Psychoanalytischer Verlag, 1920.
- Garmann, Gerburg. *Die Traumlandschaften Ludwig Tiecks*. Opladen: Der Westdeutsche Verlag, 1989.
- Gille, Klaus. "Der Berg und die Seele. Überlegungen zu Tieck's *Runenberg*." *Neophilologus* 77 (1993): 611-23.
- Görner, Rüdiger. "The Hidden Agent of the Self: Towards an Aesthetic Theory of the Non-Conscious in German Romanticism." Nicholls and Liebscher 121-39.
- Gross, Kenneth. *The Dream of the Moving Statue*. Ithaca: Cornell University Press, 1992.
- Grote, Ludwig. *Albrecht Dürer: The Taste of our Time*. Cleveland: World, 1965.
- Grundy, J.B.C. *Tieck und Runge*. Strassbourg: J.H. Ed. Heitz Verlag, 1930.
- Hagestedt, Lutz. *Ähnlichkeit und Differenz. Aspekte der Realitätskonzeption in Ludwig Tiecks späten Romanen und Novellen*. Munich: Belleville, 1997.

- Hagstrum, Jean. *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dreyden to Gray*. Chicago: University of Chicago Press, 1958.
- Hall, Calvin S. *The Meaning of Dreams*. New York: McGraw-Hill, 1966.
- Hartmann, Ernest. *The Nature and Functions of Dreaming*. Oxford: Oxford University Press, 2011.
- Heffernan, James. *Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery*. Chicago: University of Chicago Press, 1993.
- Hillmann, Heinz. "Ludwig Tieck." *Deutsche Dichter der Romantik*. Ed. Benno von Wiese. 2nd edition. Berlin: Schmidt, 1983. 111-34.
- Hinderer, Walter. "'Die Träume sind vielleicht unsere höchste Philosophie': Bemerkungen zum Draumdiskurs Ludwigs Tiecks." Alt and Leiteritz 283-312.
- . "Erzählte Bilder und eingebildete Texte: Anmerkungen zu Tiecks Novelle *Die Gemälde* (1821)." *Bild und Schrift in der Romantik*. Ed. Gerhard Neumann und Günter Oesterle. Würzburg: Koenigshausen und Neumann, 1999. 217-34.
- Hollander, John. *The Gazer's Spirit: Poems Speaking to Silent Works of Art*. Chicago: University of Chicago Press, 1995.
- Hubbs, V.C. "Tieck, Eckbert und das Kollektive Unbewusste." *PMLA* 71.4 (1956): 686-93.
- Huch, Ricarda. *Blütezeit der Romantik*. Leipzig: Haessel, 1899.
- Kenner, Hugh. *The Pound Era*. Berkeley: University of California, 1971.
- Kimpel, Richard. "Nature, Quest, and Reality in Tieck's *Der Blonde Eckbert* und *Der Runenberg*." *Studies in Romanticism* 9.3 (1970): 176-92.

- Klee, Gotthold Ludwig. "Tiecks Leben und Werke." *Tiecks Werke*. Ed. Gotthold Ludwig Klee. Rev. ed. 3 vols. Leipzig: Bibliographisches Institute, 1892. 1: 1-75.
- Klett, Dwight A. *Tieck-Rezeption: das Bild Ludwig Tiecks in den deutschen Literaturgeschichten des 19. Jahrhunderts*. Beiträge zur neueren Literaturgeschichte: 3. Folge, 79. Heidelberg: C. Winter, 1989.
- Kloppe, Wolfgang. *Erinnerung an Carl Gustav Carus*. Berlin: Medicus Verlag, 1969.
- Kontje, Todd. "Professional Romanticism: Ludwig Tieck's *Franz Sternbalds Wanderungen*." *Monatshefte* 82.4 (1990): 435-51.
- Köpke, Rudolf. *Ludwig Tieck: Erinnerungen aus dem Leben des Dichters nach dessen mündlichen und schriftlichen Mittheilungen*. Leipzig: Brockhaus, 1855.
- Kremer, Detlef. "Frühes Erzählen. (Auftragsarbeiten, Kunstmärchen)." Stockinger and Scherer 496-514.
- Kremer, Detlef. "Traum als Präfiguration, topologische Schwelle und Verdichtung des romantischen Texts." Alt and Leiteritz 113-28.
- Krieger, Murray. *Ekphrasis: The Illusion of the Natural Sign*. Baltimore: Johns Hopkins University Press, 1992.
- Kuzniar, Alice. "The Crystal Revenge: The Hypertrophy of the Visual in Novalis and Tieck." *The Germanic Review: Literature, Culture, Theory* 74.3 (1999): 214-28.
- Labbee, Carlos Eduardo Gasperi. "On the Language of Man and the Language of Nature in Ludwig Tieck's *Der Runenberg*." <http://www.academia.edu/1860018>
- Labriola, Patrick. "Ludwig Tieck and Nathaniel Hawthorne: The Fairy Tale and the Popular Legend." *The Journal of Popular Culture* 38.2 (2004): 325-32.

- Lacan, Jacques. *The Four Fundamental Concepts of Psycho-Analysis*. Ed. Jacques –Alain Miller. Trans. Alan Sheridan. New York: W.W. Norton Company, 1978.
- Lillyman, William J. “*Der Runenberg: The Dimensions of Reality.*” *Monatshefte* 62.3 (1970): 231-44.
- Lillyman, William J. *Reality’s Dark Dream: The Narrative Fiction of Ludwig Tieck*. Berlin: de Gruyter, 1979.
- Livingstone, Margaret. *Vision and Art: The Biology of Seeing*. New York: HNA, 2002.
- Lusky, Alfred. “Tieck’s Approach to Romanticism.” Diss. University of Michigan, 1925.
- Lusky, Alfred. “Cervantes and Tieck’s Idealism.” *PMLA* 43.4 (1928): 1082-97.
- “Mantegna, Andrea.” *Chilvers and Osborne* 310-11.
- Marshall, Jennifer Cizik. “Ludwig Tieck and the Renaissance: Questions of Canon on the Cusp of Realism.” *Focus on Literature*. 2.2 (1995): 163-72.
- Meier, Albert. “Poetik der /Berliner Spätaufklärung.” *Stockinger and Scherer* 23-35
- Meißner, Thomas. *Erinnerte Romantik: Ludwig Tiecks “Phantasmus.”* Würzburg: Königshausen und Neumann, 2007.
- Mishara, Aaron. “The Literay Neuroscience of Kafka’s Hypnagogic Hallucinations: How Literature Informs The Neuroscientific Study of Self and Its Disorders.” *Cognitive Literary Studies: Current Themes and New Directions*. Ed. Isabel Jaén and Julien Simon. Austin: University of Texas Press, 2012. 105-23.
- Mitchell, W.J.T. *Icononology: Image, Text, Ideology*. Chicago: University of Chicago Press, 1986.
- Mitchell, W.J.T. *Picture Theory*. Chicago: University of Chicago Press, 1994.

- Mitchell, W.J.T. *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005.
- Mornin, Edward. "Art and Alienation in Tieck's *Franz Sternbalds Wanderungen*." *MLN* 94. 3 (1979): 510-23.
- Mueller-Michaels, Harro. "Von der Notwendigkeit der Träume für die Bildung des Menschen. Programme und Beispiele für eine ganzheitliche Bildung um 1800." *Alt and Leiteritz* 33-47.
- Nabbe, Hildegard. "Ludwig Tieck: Eine Studie zu seinen Späteren Äusserungen über die Bildende Kunst und ihre Randbegriffe." Diss. University of Toronto, 1974.
- Nehring, Wolfgang. "Kunst-Gedanken in Tiecks *Franz Sternbalds Wanderungen*." *Studia Theodisca* 18 (2011): 5-17.
- Nicholls, Angus, and Martin Liebscher, eds. *Thinking the Unconscious: Nineteenth-Century German Thought*. Cambridge: Cambridge University Press, 2010.
- Northcott, Kenneth. "A Note on the Levels of Reality in Tieck's *Der Blonde Eckbert*." *German Life and Letters* 6.4 (1953): 292-94.
- Pater, Walter. *The Renaissance: Studies in Art und Poetry*, Ed. Adam Philips. Oxford: Oxford University Press, 1986.
- Pfotenhauer, Helmut. "Kunsttheorie, Kunstgeschichte, Kunstbeschreibung, Kunstgespräche und poetische Kunst." *Stockinger and Scherer* 342-52.
- Prager, Brad. *Aesthetic Vision and German Romanticism: Writing Images*. Rochester, NY: Camden House, 2007.
- "quattrocento." *Chilves and Osborne* 406.
- Rath, Wolfgang. *Ludwig Tieck: Das Vergessene Genie*. Munich: Schöningh, 1996.

- Rippere, Victoria. "Der Blonde Eckbert": A Psychological Reading." *PMLA* 85.3 (1970): 473-86.
- Rischin, Abigail. "Speaking Looks: Varieties of Ekphrastic Experience in Nineteenth-Century Literature." Diss. Yale University, 1995.
- Ritzler, Paula. *Der Traum in der Dichtung der deutschen Romantik*. Bern: Paul Haupt, 1943.
- Sacks, Oliver. *Hallucinations*. New York: Alfred A. Knopf, 2012.
- Safranski, Rüdiger. *Romantik: Eine deutsche Affäre*. München: Carl Hanser Verlag, 2007.
- Sammons, Jeffrey L. "Tieck's *Franz Sternbald*: The Loss of Thematic Control." *Studies in Romanticism* 5.1 (1965): 30-43.
- Saul, Nicholas, ed. *The Cambridge Companion to German Romanticism*. Cambridge: Cambridge University Press, 2009.
- Schacter, D.L. *Searching for Memory: The Brain, the Mind, and the Past*. New York: Basic Books, 1996.
- Scheck, Ulrich. "Tales of Wonder and Terror: Short Prose of the German Romantics." *The Literature of German Romanticism*. Ed. Dennis F. Mahoney. Camden House History of German Literature 8. Rochester: Camden House, 2004. 101-23.
- Schmidt, Ricarda. "From Early to Late Romanticism." Saul 21-40.
- Schmitz-Emans, Monika. "Etüden über Plagiat und Fälschung: Ludwig Tiecks Novelle *Die Gemälde* und Jean Pauls Roman *Der Komet*." *Die Prosa Ludwig Tiecks*. Ed. Detlef Kremer. Bielefeld: Aisthesis Verlag, 2005. 115-35.
- Scott, Grant F. *The Sculpted Word*. Hanover, NH: University Press of New England, 1994.

- Schubert, Gotthilf Heinrich von. *Die Symbolik des Traumes*. Heidelberg: L. Schneider, 1968.
- Shafton, Anthony. *Dream Reader: Contemporary Approaches to the Understanding of Dreams*. Albany: State University of New York Press, 1995.
- Solso, Richard. *Cognition and Visual Arts*. Cambridge: MIT Press, 1994.
- Stafford, Barbara. *Echo Objects. The Cognitive Work of Images*. Chicago: University of Chicago Press, 2007.
- Stamm, Ralf. *Ludwig Tiecks späte Novellen: Grundlage und Technik des Wunderbaren*. Stuttgart: W. Kohlhammer, 1973.
- Stockinger, Claudia, and Stefan Scherer eds. *Ludwig Tieck. Leben-Werk-Wirkung*. Berlin: De Gruyter, 2011.
- Stopp, Elisabeth. "The Place of Italy in the Life and Works of Ludwig Tieck." Diss. Girton College, 1938.
- Sullivan, Heather. *The Intercontextuality of Self and Nature in Ludwig Tieck's Early Works*. Studies in Modern German Literature 83. New York: Peter Lang, 1997.
- Tatar, Maria M. "Deracination and Alienation in Ludwig Tieck's *Der Runenberg*." *The German Quarterly* 51.3 (1978): 285-304.
- Tesch, Pamela. "Romantic Inscriptions of the Female Body in German Night and Fantasy Pieces." *Neophilologus*. 92 (2008): 681-97.
- Thalmann, Marianne. *Das Märchen und die Moderne*. Stuttgart: W. Kohlhammer, 1966.
- Thalmann, Marianne. "Hundert Jahre Tieckforschung." *Montatshefte* 45.3 (1953): 113-23.

- Thalmann, Marianne. *Ludwig Tieck, Der Heilige von Dresden. Quellen und Forschungen zur Sprach- und Kulturgeschichte der germanischen Völker*, NF 3 (127). Berlin: De Gruyter, 1960. Thalmann, Marianne. *Ludwig Tieck. Der Romantische Weltmann aus Berlin*. Bern: Francke, 1955.
- Thalmann, Marianne. *Probleme der Dämonie in Ludwig Tiecks Schriften*. Hildesheim: Gerstenberg, 1978.
- Trainer, James. *Ludwig Tieck: From Gothic to Romantic*. London: Mouton, 1964.
- “van Leyden, Lukas.” Chilves and Osborne 299.
- Virilio, Paul. *The Vision Machine*. Bloomington: Indiana University Press, 1994.
- Zeki, Semir. *Inner Vision: An Exploration of Art and the Brain*. Oxford: Oxford University Press, 1999.
- Zeydel, E.H. *Ludwig Tieck, The German Romanticist*. New York: Olms, 1971.
- Ziegner, Thomas Günther. *Ludwig Tieck, Studien zur Geselligkeitsproblematik: die soziologisch-pädagogische Kategorie der Geselligkeit als einheitsstiftender Faktor in Leben und Werk des Dichters*. Forschungen zur Literatur- und Kulturgeschichte 14. Frankfurt am Main: Peter Lang, 1987.
- Ziolkowski, Theodore. *German Romanticism and its Institutions*. Princeton: Princeton University Press, 1990.

VITA

VITA

Joseph D. RockelmannEducation

- 2010-2014* **Ph.D. in German Literature, Purdue University**
Degree conferred: December 2014
- 2001-2003* **M.B.A., Roosevelt University**
Degree conferred: January 2013
- 1997-2000* **M.A. in German Literature, Purdue University**
Degree conferred: May 2000
- 1994-1996* **B.A., German and Psychology, Auburn University**
Degree conferred: December 1996, Magna Cum Laude
The National Honor Society in Psychology
Golden Key National Honor Society
German National Honor Society (Delta Phi Alpha)
- 2009* **Professional Educator's License in German K-12**
Florida, Indiana, Pennsylvania

ResearchInterests

German Romanticism
Ekphrasis Studies
Visual studies and cognition
Psychopathology in 18th and 19th German Literature
Ludwig Tieck

TeachingPositions

- 2014-present* **Visiting Assistant Professor of German and Rhetoric,**
Hampden Sydney College, Hampden Sydney, VA
Currently, I teach German 201, Introduction to German Romanticism, and Rhetoric 101. In addition I am the sponsor of the German Club and the weekly German Table.

- 2012-2014* **Online ESL Instructor, ESL Premier, Hong Kong, Global Say, South Korea, Tipton Tutoring, China**
I teach beginner through advanced English language courses online to elementary and high school children, as well as working professionals located in China, Japan, and South Korea.
- 2010-2014* **Graduate Teaching Assistant, Purdue University**
Responsibilities included selecting appropriate texts, writing the syllabi as well as the assessments, and teaching German101-202, Introduction to German Literature (241), Business German (224), Scientific German (223), and German Culture and History (301) to college students. My student evaluations for all courses were excellent (4.8/5).
- 2013-2014* **Online German Instructor, VL247**
This position requires me to not only teach the German Language to Air Force officers who are about to be stationed in Germany but to also educate them on the German culture as well as on the current economic and political situation.
- 2013-2014* **Online German Instructor, Indiana Connections Academy**
Online German Instructor, Edgenuity
Responsibilities include facilitating curriculum and coursework. Furthermore, providing course enrichment and application, conducting class web meetings, providing one on one student/teacher meetings through proactive outreach and virtual office hours, leading Student Academic Support Teams to ensure student progress and success, augmenting course content via remediation, modification, and enrichment, grading assigned work, monitoring student progress and proactively communicating with all key stakeholders
- 2013-2014* **Scoring Professional for German Educational Testing Services (ETS)**
Constructed-response scoring professionals are part-time employees who are Readers for the College Board's Advanced Placement Program® (AP®) or other testing programs, and/or Raters associated with ETS's *TOEIC*®, *TOEFL*®, *Praxis*™ and *GRE*® programs. Work schedules are varied and cyclical throughout the year, depending on the number of test takers and test administrations. Constructed-response scoring professionals evaluate samples of performance such as written short answers or essays, spoken responses and portfolios. Work takes place online and at scoring sites throughout the United States.

- 2012-2014* **Online German Teacher
Blendedschools.net**
Responsibilities include selecting appropriate texts and activities, writing lesson plans, creating stimulating PowerPoints, uploading videos and interactive activities and teaching German I-IV to high-school students online using Blackboard Collaborate.
- Summer 2012* **Summer Orientation Team Leader, Youth for Understanding (YFU)**
This position assisted with the Congress-Bundestag Youth Exchange orientation for American students preparing for a one-year exchange in Germany and a complementary orientation for German students preparing to re-enter Germany after a one-year exchange in the US. YFU is the primary administrator for both programs whose three-day orientations was held in venues around Washington D.C.
- Spring 2012* **Visiting Faculty Member in German, Rose Hulman Institute of Technology**
I taught second semester German. In order for the class to be more beneficial to the students I modified the syllabus provided and implemented authentic materials from the Goethe Institute and Deutsche Welle. Furthermore, I showed the movie *Good-bye Lenin* to accompany the chapter on Germany in the 20th century in order to give students a better idea of what it meant to have lived in East Germany.
- 2010-2011* **High School German Teacher, Harrison High School, W. Lafayette, IN**
I taught German I and II, wrote the syllabi, exams, and lesson plans. Furthermore, I used German movies to introduce high school students to the German culture.
- 2006-2010* **High School German Teacher, Clearwater High School, Clearwater, FL**
I taught German I-IV, created the syllabi, exams, and lesson plans, sponsored the German Club, the German Honors Society, as well as the annual trip to Germany.
- Spring 2006* **ESL Instructor, Gimhae High School, Gimhae, South Korea**
I taught intermediate and advanced English Conversation and Composition classes as well as SAT, ACT, and TOEFL prep classes. Lastly, I coached the Debate team.

- Summer 2006* **ESL Instructor, University of Florida**
I created the syllabus, selected the appropriate texts, and wrote the assessments for the ESL classes. These classes focused on improving college students' listening, speaking, writing and reading skills. Most of my students were from Saudi Arabia, Brazil, and South Korea.
- 2005-2006* **Instructor for the University Writing Program, University of Florida**
I taught college students how to write well-crafted research papers and become critical and analytical readers.
- 2003-2005* **Instructor of German, University of Florida**
I taught first, second, and third semester German. Furthermore, I taught second semester German hybrid classes, where students would meet with me 50% of the time in person and 50% of the time online. (Prof. Futterknecht at the University of Florida developed this hybrid class). I was responsible for writing the syllabus as well as test and quizzes. Furthermore, I introduced a new project to the German department. I had students watch German films and then write a two-page film review in German.

*Research
Positions*

- 2001-2003* **Graduate Research Assistant in the College of Business, Roosevelt University**
I assisted a business professor with his research on what was causing the decade long recession in Japan and what policies and reforms could be implemented to successfully stimulate the stagnant Japanese economy.

Undergraduate Lecture/ Discussion Courses

Business German
Introduction to German Literature
Scientific German

Language Courses Taught

Beginning, Intermediate, and Advanced German Language Courses

Publications

Baus, Matthias and Katherin Newbegin. *Behind the Scenes*. Trans. Joseph D Rockelmann. Berlin: Revolver Publishing, Fall 2008.

Rockelmann, Joseph. “Ludwig Tieck’s Artful Use of Hallucinations and the Pygmalion Effect in *Die Gemälde*.” *Romantic Rapport*. Ed. Larry Peer. (Camden House, Forthcoming)

Selected Conference Papers

“Goethe and Tieck: Similarities and Differences on Reading Paintings.” *The Goethe Society of North America, Pittsburgh, PA, October 2014.*

“Reflections of the Self in Nature in Ludwig Tieck’s *Der Runenberg*.” *International Conference on Romanticism: Romantic Reflections. Minneapolis, MN, September 2014.*

“The Significance of the Dream in G.E. Lessing’s *Miss Sara Sampson*.” *67th Annual Kentucky Foreign Language Conference in Lexington, April 2014.*

“Andrew Becker’s Four Levels of Ekphrasis in Ludwig Tieck’s *Franz Sternbalds Wanderungen*.” *German Studies Association (GSA) Conference, Denver, CO, October 2013.*

“Ludwig Tieck’s Artful Use of Hallucinations and the Pygmalion Effect in *Die Gemälde*.” *International Conference on Romanticism, Rochester, MI, September 2013.*

“König der Romantik: New Scholarship on Ludwig Tieck.” Organizer and Chair of Panel. *66th Annual Kentucky Foreign Language Conference in Lexington, April 2013.* □

“G.E. Lessing’s Nathan the Wise: Linking Dream with Ekphrasis.” *ASECS, Cleveland, OH, April 2013.* □

“Paintings and Texts coming to life in Ludwig Tieck’s *Die Gemälde*.” *Explorations of the Unreal. Indiana University, Bloomington, February 2013.*

“Mixing Up the German Language Teaching Game.” *44th Annual IFLTA, Indianapolis, 2012.*

“Die Künstlerpathologie in Goethes *Torquato Tasso*.” *65th Annual Kentucky Foreign Language Conference in Lexington, April 2012*

“Post GDR Germany: Foreigners in Their Own Country.” *2nd Annual Alabama Modern Language Conference, February 2012.*

“Der Sadismus und Masochismus in Döblins Erzählungen.” *63rd Annual Kentucky Foreign Language Conference in Lexington, April 2010.*

“The (Un)welcomed Metamorphosis of the GDR.” *18th Annual Interdisciplinary German Studies Conference at the University of California at Berkley, March 2010*

Service at Purdue University

Member of the Recruitment Committee, School of Languages and Cultures, 2013-2014

Member of the Social Committee, School of Languages and Cultures, 2013

Treasurer of the Graduate Student Committee, School of Languages and Cultures, 2013-2014

Organizer of the Cognitive Reading Group, School of Languages and Cultures, 2012-2014

Student Director, Purdue Student Publishing Foundation, 2010-2012

Grants and Awards

- “Ludwig Tieck's Artful Use of Hallucinations and the Pygmalion Effect in *Die Gemälde*” **won first place in the School of Languages and Cultures Award for literary analysis category** in Purdue University’s 83rd Annual Literary Awards Contest, 2014.
- **Teaching Academy 2013-2014 Graduate Teaching Award for teaching excellence, Purdue University**
- **Purdue Research Foundation Summer Grant, 2012**

Professional Development

Summer Seminar in Literary and Cultural Studies, Summer 2013

“Romantic Science and the Romantic Imagination,” **West Virginia University**

Common Economic Challenges Conference, Summer 2013

“The Euro and the Social Market Economy in a Global Age,” **Federal Reserve Bank, Chicago**

Professional Organizations

American Association of Eighteenth Century Studies

American Association for Teachers of German

The American Council on the Teaching of Foreign Languages

German Studies Association

Goethe Society of North America

Lessing Society

International Herder Society

Languages

- **German (native language)**
- **English (native fluency)**
- **Spanish (reading knowledge)**
- **Italian (reading knowledge)**
- **Latin (reading knowledge)**

